

"Looking Ahead to 1916," by Robert Grau

THE

NEW

YORK

DRAMATIC MIRROR

DECEMBER
4
1915

PRICE
TEN
CENTS



BONNIE GLASS

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Drama—Vaudeville—Motion Pictures



White, N. Y.
Will Mossop (Whitford Kane) in "Hobson's Choice" comes up from his shoemaker's bench at the request of Maggie Hobson (Molly Pearson) to receive Mrs. Hepworth's (Marie Hudspeth) compliments upon his excellent craftsmanship. Henry Horatio Hobson (A. G. Andrews) looks on with interest.

One of the charming features of "The Princess Pat" is the appearance of Katharine Witchie and Ralph Riggs in a series of dances.

Otto Sarony Co., N. Y.



Grace Fielding, who as Miss Cohen in "Abe and Mawruss," is among the guests at the party given by Mr. and Mrs. Morris Perlmutter upon their first wedding anniversary.

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White, N. Y.
Eleanor Woodruff, leading woman of the Vitagraph Company, featured with Charles Richman in "The Heights of Hazard."



White, N. Y.
In "Overtones," presented by the Washington Square Players. Harriet (Agnes McCarthy), encouraged by her real self, Hetty (Josephine A. Meyer), offers more cake to the hungry Margaret (Grace Griswold) who, however, upon warning by her real self, Maggie (Noel Haddon), must not receive it too greedily.



White, N. Y.
Robert G. Pitkin as the Count de Gai in "Around the Map" is startled at the sight in Japan of his fate Else Alder, who plays the part of Jacqueline Bonheur, a fashionable dressmaker. Georgia O'Ramey as Lulu resents the Count's interest. Back of Miss Alder stands William Norris as the watchful waiting Impikoff.

REFLECTIONS OF THE RIALTO



THE NEW YORK DRAMATIC MIRROR



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VOLUME LXXIV

No. 1928

LOOKING AHEAD FOR 1916

BY ROBERT GRAU

THE closest scrutiny of the trend of motion picture plays and great spectacles visualizing the realities of life on the magic screen fails to reveal the slightest indication of that retrograde movement which the enemies of the speechless drama have predicated would come in each year since that eventful day in June, 1896, when an intrepid vaudeville magnate who has passed on, leaving millions to his heirs, astounded theatergoers by presenting animated pictures of moving trains and military evolutions.

The people flocked to the little theater on East Fourteenth Street for months; the box-office receipts were trebled, not only in that playhouse but in a score of others; yet on that day, nearly two decades ago, the pessimists were just as certain that a mere fad of a year or two's duration would result as are those of to-day whose dim perspective induces the prediction that the new art has reached a *cul de sac*. Look where they will, these enemies of scientific entertainment can see no further enteric development, while men and women who have become famous and affluent through the advent of a new epoch see merely the approach of that vital era when the motion picture art will attain to heights which even the optimists of yesterday had not hoped for.

One wonders always where the potential factors in Filmdom are to secure the plays and players, to maintain the pace, in view of the fact that it is now but two years since the onrush of stage celebrities began. Yet at this writing the supply of famous names is so nearly exhausted that practically every producer is casting his net across the seas where the "star fever" has not yet reached the sensational status it has in the land of dollars.

But the film magnate has long since acquired more than a share of the tact which is often called "showmanship"; hence, in 1916, we may expect to witness the same extraordinary demand for the unusual in plays and players. Already one may see ample evidence of the mode of procedure which is likely to obtain with the new year. We know now that merely a famous name will not suffice. More than one of the larger producing concerns has already begun to assemble a galaxy of stage stars, any one of whom would alone have served to attract the public in other days.

Slowly but surely the available stellar talent is disappearing on stage and screen alike—such sterling players as De Wolf Hopper, Charles Richman, Frank Keenan, Joseph Kilgour, William H. Thompson. The Sydney Drews, the Davenports, the Farnums, Mantell and the Misses Frederick, Clarke, Dawn and a score of the younger generation of women stars are practically lost to the spoken play—at least for some time to come. And the film producer is not to be stayed by even the exhaustion of the supply of present-day stars. He proposes to tempt others from their prolonged retirement.

Who but the film man could have conceived the idea of luring Mary Anderson de Navarro (erstwhile "our Mary") from her vow of everlasting

retirement? Yet so accustomed is the American public to such sensational announcements these days, that the newspapers which in other days would have devoted a page to Mary's capitulation alone, presented the news of Sir Beerbohm Tree's coming and that of Miss Anderson's in a paragraph. As the New York *Herald* put it: "The conquests of the camera man must now be accepted as a matter of course."

It was William A. Brady, astute showman, who went on record recently at a banquet given in his honor by the Friars, to the effect that 1916 would witness the passing of the theater along older lines unless the gentlemen who still tempt fate therein come together in a mighty effort to preserve the status of the spoken play.

But the stage producer lacks the heart, possessing little or no incentive for great achievement. But for the lateness of his arrival in moving picturedom, he could have been all powerful in the newer field. Even now such affiliations as are made between stage and screen producers have little or no significance, for the reason that such stage producers as could bring something vital to the screen absolutely refuse to recognize the importance of picture plays. Always these combinations comprehend the picturization of plays either written in another stage era or else such modern productivity of the older field as has ceased to attract the public if indeed it ever was attracted.

So the trend seems clearly enough outlined on the horizon. It is to the established film play producer, adept in filmcraft, that we must look for expansion and uplift, and it is to these four or five impregnably entrenched organizations that we may confidently look for sensational developments.

Just as the year 1915 has immeasurably added to the conquests of the no longer infant art, the new year may be expected to record achievements beyond conception to-day. Perhaps Mr. Brady himself may, unlike his colleagues of the theater calling, come seriously into the motion picture field. Up to now he has operated much like others who were lured from Longacre Square into the sanctums of the film magnate. Brady merely bargained as others did, to get the best price for the rights to stage plays, not one in ten of which contributed anything to the amazing development of the new art itself.

It were well if managers who are enemies at heart of the screen drama would take the initiative not to sell the screen rights of their one-time stage successes in order to maintain themselves in the older field. These men can if they will become all-powerful factors in Filmdom, but they must end their hypocrisy. It looks very much as if Mr. Brady is on the verge right now of establishing the precedent. It will be a great day for the still decried "movies," that one which will witness Mr. Brady's advent in the film studio, utilizing his remarkable gifts and influence to speed the camera man on to his goal.

But if Mr. Brady does not come in right, his ad-

vent will not alter the aspect of the voiceless drama in the least.

It is the opportunity of a century for such as Brady. He alone seems to indicate sincerity, but if he does or does not set the pace for a half dozen others, awakening them to a realization of the golden path which leads no longer to the four-walled playhouse, the work will be done in 1916 by the Griffiths, the Blacktons and the Inces. Let there be no mistake about that.

The year 1916 should also witness the finale of Europe's great strife, leaving its heritage of story and fact which the screen can alone embrace with the aid of many great minds who are already harkening to the call of the theater's new science. Not a protest will be heard among the adept in filmcraft if the genius of theaterdom comes honestly to participate in the 1916 millennium. But unless the procession starts at once and is not characterized by the disorderly onrush long since checked by a trail of debts and disaster, the goal will be attained by the same potentialities which have already changed the theatrical map of the world over.

WISCONSIN PLAYERS AT HOME (Milwaukee News.)

The Wisconsin Players announce the opening of their new home, and the consequent elaboration in the plans of the organization for the coming year. The leasing of the four-story building at 455 Jefferson Street, which has been christened the Play House, enables the organization to begin its sixth season under most encouraging conditions with the five departments. Workshop, Reading Room, Bookshop, Ballroom and Tea Room, all housed under one roof.

In addition to the Workshop performances and occasional dancing and pantomime programmes, the Wisconsin Players will give two large productions during the year. Negotiations are now under way for bringing the Coburn Players in the "Yellow Jacket" to one of the Milwaukee theaters in January. The season's plans also include an elaborate Shakespearian production for the Shakespearian tercentenary in the Spring.

SINCERITY IS THE TEST

"We, of the Irish theater, have maintained from the very first a certain standard in the plays we present. They must be, above everything else, plays that are sincere. If we put on a tragedy, it must have the quality of spirituality; if it is a comedy, it must be an honest comedy; if a fantastic play, it must be poetic fantasy. Every now and then we produce plays of deep and serious meaning, sometimes religious plays, and we could not think of presenting upon the same evening, or even the next evening, a play that was frivolous and insincere. People do not always like our plays; we have had to wait for our audience to grow up. But people keep coming and sometimes they say to us: 'We do not always care for what you are doing, but you have spoiled us for anything else.'—LADY GREGORY.

MADAME CRITIC

WE are not living in such an unemotional age after all. This busy-turning earth is still pushed around by hopeful feet and it is gratifying to have an illustration to prove it.

I am quite sure that of all the hopeful, ambitious young feet that have walked in our midst for some theatrical seasons past, those of Miss Khyra St. Albans aroused the greatest interest, when last week they took their possessor out on the balcony of the fair Juliet of the house of Capulet before a theater full of real, salaried critics reluctant to listen once more to the oft-told tale of burning love as versed by a "dead one" whose methods are not approved as models by modern passionistic playwrights.

When announcement was made that a Miss St. Albans was to appear in the immortal love-tragedy *Astonishment was rife*, for no one had ever heard of the young woman. But her concealed identity did not create a sensation. It did not cause people to stand in line waiting to buy tickets just to solve the mystery as once they might have done. The power of the press agent is on the wane. People asked, "Who is she?" Then they added, "Why does she want to play Juliet?" Why, oh, why should she! Strange fancy in this age of reeking farces and three and four-angled sex problems. Why didn't she choose the leading role in a great drama like "Bad but Good," or some such thoroughly modern comedy as "Tea and Tennis" and so on—you know the types as well as I do.

But "Romeo and Juliet!" Oh! shades of the Montagues and the Capulets! And remembrances of the great artists! Fancy a modern young girl wishing to walk in their wake!

Ambition truly!

O'ervaulting ambition, perhaps, but after all, ambition worth while.

Mary Anderson and Julia Marlowe began in exactly that way. Then why not Miss St. Albans? The idea was a good one and she was brave enough to try it. It was a bold thing to do—to dare the regulars in their accustomed first-night chairs, but she was equal to the occasion. To be sure, they found all manner of fault with her, and extravagantly praised the costly production, which several informed me cost \$20,000 if it cost a cent. "Think of throwing away \$20,000 on Shakespeare," groaned one manager who prides himself on the fact that he is far too wise ever to have risked a penny on "any stuff like Shakespeare."

But the fact remains, the young woman aimed high. Of course, she is an amateur and this was very apparent, so they say—but amateurs of this high-class variety should be encouraged. I could mention a number of our stars with fixed popularity who weren't always as graceful or as dramatically tricky as they are at present—who did not create sensations on the occasion of their first appearance.

I have not seen Miss St. Albans myself and so cannot criticize her work, but I think her spirit is splendid, and she should be praised and encouraged instead of censured for her choice of drama and belief in herself.

Rumors have been afloat of late to the effect that our own John Drew is soon to cease playing the elderly lover. Now how is this possible! What will we do when this quintessence in the art of up-to-date lovemaking no longer leans over the back of a davenport and pours a melting speech down the cut-to-the-waist back of his willing and pretty young leading woman? Mr. Drew has had any number of followers in his original art of love-making, but it is to be doubted if any of them have fully realized all the possibilities of which he makes such excellent use. There have been several competitors of like age—Mr. Drew owns to being on the shady side of fifty. I believe—but they are not—Drew. He has had the privilege of always being cast as some ingenue-leading-woman's guardian, or any other description with which the playwright wished to fit him in a lover role, and no one has ever complained, "I do wish Dolly Manners had married the handsome young juvenile instead of her guardian." No, Mr. Drew, year after year, has managed to make us forget that he by rights should be playing the character parts which they say he loves and means to play again.

Like the Immortal Sarah, our John Drew seems ageless. He doesn't look one day older than he did the first time I saw him. He doesn't seem to sag anywhere—wrinkles there are none. His voice is still sufficiently resonant for the best drawing room use, and he can turn up those unique eyes just as quickly and expressively as of yore. By catching the left corner of his lower lip he can convey more shades of expression than most of the younger chaps with versatile faces. He can make that left corner express anything from dissatisfaction to riotous joy, also kindness, sorrow—in fact, about all the emo-

tions there are. By one little jerky gesture of his elbow he can also make you know what he is thinking. All this without the slightest apparent exertion. And his audiences are completely satisfied. As what was once described "a dresser" he has no superior. The very hang of his pants—I beg pardon, I should say in improved English *trousers*, the term pants belonging to an age where no lover was anything but juvenile—seems different. Like his face and figure, Mr. Drew's clothes are a splendid example of what a man should wear.

It would be a shame for Mr. Drew to begin acting character roles when he could keep on playing lovers until the last flutter of his eyelids. Some paper printed a paragraph stating that he had been anxious to play Grumpy and was keenly disappointed when that octogenarian role was awarded Mr. Cyril Maude. I am certain that had Mr. Drew attempted Grumpy his audiences would have accepted the experiment as a little joke on his part, for to jump suddenly from loving guardians to grandfather roles would have been too awful to realize. No, it was far better that Mr. Maude should have been given the unsuspected prize, for he needed it sorely after several productions in which he had aroused only mild interest. Besides, as an old hand at character work, Mr. Maude was a better choice. I hope when Mr. Drew does decide to leave the tender tones for cracked ones—on the

Those who failed to see Lehar's operetta, "Alone at Last," during its first week are really more fortunate than those who did, for the production has been greatly improved as to stage effects. The music was so beautiful and the comedy so entertaining that the scenery didn't seem to matter much in the beginning of the engagement; but since Benrimo has perfected things, a wonderful improvement is noticeable. If any one should know how to manage the illusion of a snowstorm Benrimo should, and does, for he was with Belasco for so long and played that splendid character study of the Indian in "The Girl of the Golden West." It was in that play that the most realistic snowstorm ever done on the stage took place. So when it came to snow on the Jungfrau, Benrimo was in his element. The scene at the end of the second act of "Alone at Last" is one of the most beautiful seen in New York in some time. The lighting, too, of the peak is now well managed, and one derives a sense of night and mist and altitude.

Madame Namara has improved greatly: by changing her coiffure she has made herself a charming picture. She has acquired ease in her acting, too. Her lovely voice is a delight to hear. Dashing, vivacious Josie Collins could not be improved upon in her role, but she, too, has made herself more attractive by remedying an unbecoming fashion of arranging her hair. She has any number of costly new costumes which she wears when it pleases her. The tan, mountain-climbing one, with the jaunty hat, is the admiration of both sexes. She seems to enjoy every moment she is on the stage.

The man who plays the elderly guide gives an admirable performance worthy of comment as a feature of the production. And Harry O'Connor was never more natural, never more funny.

As for John Charles Thomas, his salary has gone up, up, up, all by itself, too; or rather as inspired by J. J. Shubert. He is to be starred next season and his mail every morning is several inches thick.

MARIE B. SCHRADER.

A FEW WAR PLAYS IN BERLIN

Berlin's second theatrical season since the war has begun—and is notable for its lack of warlike offerings. In all the mass of plays and operas now presented or to be presented in the immediate future, there are but two of a military nature. And both of these have been running for months, and are continuing because they have genuine dramatic value, rather than because the public fancy clamors for anything warlike.

Oldtimers call this beginning of Berlin's theatrical season so nearly like the opening in peace times that it is hard to distinguish the difference. They base this opinion not alone on the attendance, which certainly is good, but on the very character of the offerings and the absence of plays suggestive of the war.

The season in 1914 opened with a tidal wave of "war" plays. Something of their general character and excellence may be gathered from the words of one of Berlin's well-known dramatic critics, who wrote, "This flood of well-meant and poorly rhymed, hastily thrown together productions fortunately has ebbed, and the temples of the joyful muse even, following the example of the more serious stage, are turning to other tasks."

Some idea of the serious character of many of the plays now offered may be gathered from a glimpse at the programmes of the leading Berlin theaters for the beginning of the season. Lessing Theater—"Peer Gynt," "His Only Wife," "An Enemy of the People," "Architect Solness," German Theater—"Faust," part 1; "The Winter Fairy Tale," "The Piccolomini," "Wallenstein's Camp," "Faust," part 2. Schiller Theaters—"The Rape of the Sabines," "Old Heidelberg," "Rosmersholm," "The Worm of Conscience," "The Benefactor of Mankind," Koeniggraezterstrasse Theater, "Queen Christine," "Beyond Our Strength." Little Theater—"A Costly Life," Western Theater—"Anderson" (based on "Hans Christian Anderson"). People's Theater—"The Robbers," Trianon Theater—"Hannemann's Successor," Weidendammer Bridge Theater—"Young Must One Be," Thalia Theater—"A Puzzling Ad." Princess Theater—"The Dark Castle."

The two military plays still running are "Extra-blatter" at the Berlin Theater and "Immer Fest Druff" at the Nollendorf Platz Theater. Both pieces have been running for more than 300 performances.

EVERY little criticaster must not deem himself the public, and he whose expectations have been disappointed must make clear to himself in some degree of what nature his expectations have been. For not every amateur is a connoisseur. Not every one who can feel the beauties of one drama, the correct play of one actor, can on that account estimate the value of all others. He has no taste who has only a one-sided taste; but he is often the more partisan. True taste is general; it spreads over beauties of every kind, and does not expect more enjoyment or delight from each than its nature can afford.—LESSING.



WMs. N. Y.
THE IMPETUOUS EDWARD FAULKNER (CONWAY TEARLE), IN "THE LIARS," HAS A MOMENT ALONE WITH THE DASHING LADY JESSICA (GRACE GEORGE).

stage only, of course—that he will make the transition gently.

But for the life of me I can't understand this sudden resolution. If he will only journey forth into the Great White World he will be sure to see many things which would cause him to abandon his fantastic notion. The drama of youth and age is such a continuous one, as illustrated in our best restaurants, that no up-to-date man, unless he really looks like Grumpy, should hesitate.

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Personal

ANDO.—Recent newspapers from Italy report the death of Flavio Ando, actor and producer, who was leading man with Eleanora Duse, in her earlier American tours. The Italian journals declare that he had a tremendous influence upon the Italian theater since it was he who introduced naturalistic acting and plausible stage management.

ATWELL.—Ben H. Atwell who brings the same efficiency to press agency that von Hindenburg brings to Russian campaigns, has returned to the Manhattan Opera House, the scene of his earlier triumphs. He is handling the publicity for Pierre Le Colosse, Ivan Linow, the "man-eating Cossack," and the other gladiators of the wrestling mat, who are holding a tournament at the former Hammerstein home of grand opera. Ben knows how to get results as is proven by the large crowds that are nightly attending the matches. At present he is conducting a special publicity campaign with a view to interesting women in wrestling.

BURNETT.—Mrs. Frances Hodgson Burnett, author of "Little Lord Fauntleroy" and "The Dawn of a Tomorrow," celebrated her sixty-sixth birthday, Nov. 24, at her home at Plandome, L. I. Mrs. Burnett has been writing for forty-five years. At present she is at work upon the dramatization of her latest novel, "T. Tembarom."

BERNAYS.—Congratulations are due Edward L. Bernays, general press representative of the Serge de Diaghilev Imperial Ballet Russe, for the excellent showing he has made in recent numbers of magazines. In these days of world crises it is, indeed, no easy task to secure publicity for mere amusements. One can scarcely pick up a periodical of late without finding illustrated articles about Karsavina, Nijinsky, Bohn and other leading members of the famous organization. A recent issue of the Saturday supplement of the *Evening Post* was almost entirely devoted to the ballet. The covers of *Harper's Bazaar* and the *Independent* for December, are adorned with figures from the ballet in colors. In addition, page articles have been syndicated in the Sunday newspapers throughout the United States.

CAINE.—Derwent Hall Caine, actor and son of Hall Caine, the novelist, arrived here Nov. 28, from England on board the *New York*. Mr. Caine recently concluded an engagement in a revival of his father's play, "The Christian." He will be seen in Joseph Brooks' production of "The Woman Thou Gavest Me" in February.

DEVEREUX.—William Devereux, who will be remembered for his excellent performance of a reformed crook in "The Three of Hearts" last spring, is the author of a new play called "The Sword Player" which Matheson Lang will produce in London about January 1. Mr. Devereux is also the author of "Henry of Navarre" and Sir Walter Raleigh" which were presented in London respectively in 1908 and 1909 by Fred Terry and Lewis Waller.

GLASS.—New York has no prettier or daintier dancer than Bonnie Glass, who has been one of the society terpsichorean artists most favored by fortune. Miss Glass is likely to return shortly to vaudeville. She is planning to blend the exotic dances of the Hawaiian Islands with the up-to-the-minute evolutions of the ballroom. Miss Glass's portrait, from a copyright photograph by Ira L. Hill, appears on the cover of this week's issue of THE MIRROR.

KANKA.—Allen Kanka, co-author of "Just Boys" which William Elliott produced at the Comedy Theater early in the season, was married to Martin Harris, of Omaha, Neb., in Chicago, Nov. 6. The couple are residing in Omaha.

LEAVITT.—A monster testimonial is to be tendered Michael B. Leavitt, veteran theatrical manager, at the Manhattan Opera House, through the courtesy of the Shuberts, on the afternoon of January 11 next. Mr. Leavitt who is rounding out his fifty-fifth year as a manager has been active in the four quarters of the globe. Starting in Boston, his home town, when very young, he has been a successful performer, manager and impresario. Some of the most elaborate shows ever organized have toured this country and Europe under his direction. The movement for a testimonial was begun by Daniel Frohman and William Harris both life-long friends of Mr. Leavitt. Mr. Frohman heads the Executive Committee, and Mr. Harris will act as general treasurer. George W. Lederer will be the stage director and William W. Randall has consented to take charge of the business details.

POOTON.—James Pooton, formerly press representative for one of the Selwyn road attractions, is in Arizona for his health. To friends in New York he writes that he is located on a ranch near Tucson, and is spending most of his time learning to ride a cow-pony. He may be addressed at the Heidelberg Hotel, Tucson.

PARVIN.—Lee Parvin, in advance of the Pacific Coast company of "Twin Beds," is obtaining very

valuable publicity for his attraction. By arranging a performance of "Twin Beds" at the Walla Walla Penitentiary recently, he secured front-page space in Seattle and Portland newspapers.

PATCH.—William Moore Patch, the popular manager of the Miles Theater in Pittsburgh, has found it necessary to sever his relations with the playhouse owing to the demands made on his time by home interests in the eastern part of Pennsylvania.

SHERWIN.—Jeanette Sherwin, a sister of Louis Sherwin, dramatic critic of the *Globe*, has met with such success in the title role of "Peg o' My Heart," in South Africa, that J. C. Williamson, Ltd., have renewed her contract and have proposed sending her to Australia for an engagement.

STURGIS.—Granville Forbes Sturgis who was stage-director for the Little Theater in Los Angeles, and whose work in staging "Snow White" with Miss Blanche Hall in the title role, received much praise in the Los Angeles newspapers, has returned to Denver, Colo., and will begin producing there plays of advanced ideas. It was a keen disappointment to all interested that the public did not give the Little Theater the patronage which it merits. Manager Frank Egan spent money lavishly upon the productions and advertised extensively, but the public did not respond in numbers sufficient to warrant a con-

sciously in the Civil War. She was gifted with a splendid voice and was a pupil of Madame Marchesi, the noted Parisian teacher of voice culture. While acting as an emergency substitute for a soprano in a company in which Mr. Wilson was playing, she met and finally married the player. Mr. Wilson thought her the most beautiful woman he had ever met. They had two children—girls—Frances and Adelaide.

BREAKING INTO PRINT

Justus Miles Forman (the author of "The Hyphen," produced by the late Charles Frohman) was a precocious youngster. "When I was about nine," he said, just before he sailed on the ill-fated *Lusitania* last May, on which he and Mr. Frohman both perished, "I decided to be a poet. I was fond of poetry, and I understood, even at that early age, that poetry was the highest form of literature." I had read and admired Milton's 'Paradise Lost' and 'Paradise Regained,' and it occurred to me that 'dramatic poetry' was my forte. So I sat down and wrote three highly sensational poems with a Miltonic swing and very reminiscent of hell. If I remember right, my parents rather liked them, though they were a bit staggered at my thorough acquaintance with the lower regions. I kept the verses for a long time, but finally they became so very much creased and soiled by being carried about in my pocket that I was prevailed upon to throw the manuscripts away. I've always regretted doing so. Then I gave poetry a rest, and turned my attention to prose. I rather despised the short story as being a little below my talents, and decided that my first work should be a full-length novel. I sketched out the plot, which, I remember, was somewhat elaborate, and concerned the Ancient Mound Builders and the wonderful palaces which they are supposed to have erected under the earth. There was adventure galore in this story, but I am very much afraid that they were more or less redolent of Rider Haggard, whose works I greatly admired. However, it was never offered for publication, so I escaped the accusations of plagiarism. I think I took about six months to write the novel, and I know it was completed before I reached my tenth year.

"After that I got weary of literature. I was sent traveling with an English tutor, and then went to college—Yale. Then someone discovered a taste for art in my composition, and so I went to Paris, and studied under Bouguereau and other masters. I don't know why I studied art—I certainly never had any serious intention of becoming an artist. But I liked Paris. It was the one place where I wanted to do my work—whatever it might be. And it was while in Paris that the idea first occurred to me of writing—it was during my early days in Paris that I first 'broke into print.' I remember as though it were yesterday. It was in 1900—early Spring. I had been painting during the morning, and for a little relaxation took up a copy of the *Smart Set*—I believe it was the very first number. I began reading, and read steadily to the end. And when I closed the magazine I said to myself: 'Why, I could write stories like these.' The idea was with me the rest of the day, and the following morning I made my first serious effort to 'break into print.' In all, I wrote three short stories—what are called 'fluffy little things'—all about Paris and Paris life—and, seeing that it was the *Smart Set* that first gave me the idea of writing seriously, to the *Smart Set* I sent them. I may say that in writing these first stories I did so with the object of suiting the particular magazine for which I intended them, and this is a 'tip' which other authors might take with advantage. Those first stories never came back. They were instantly accepted, and more demanded. An editor—one of the ablest I have ever known (he is dead now)—wrote to me to send as many stories of a similar character as I could write. I laid aside my pencil and took to the pen in all seriousness. I soon became the 'star' contributor to one particular American magazine, frequently having three or four stories in the same issue under different names. Moreover, the stories were liked, and I received hundreds of letters from charming young ladies—I know they were charming, though I never saw them—saying how much they enjoyed my stories, and demanding to know if I were as handsome as my heroes! I hated to underrate them, and so, I am afraid, these flattering letters—the majority of them—were never answered. And when, some time afterwards, I began to change my style, I lost my *matinée* audience, and the letters soon ceased to come. Altogether, I wrote hundreds of these stories having Paris as a background, and so I may honestly say that the reason of my 'breaking into print' was due to a lucky chance which put a popular magazine into my hands at the psychological moment when the 'spirit was beginning to work.' I should probably have turned out an author, anyway, though I might have divided my attention between literature and art—and fallen between the two!"

MARTIN HARVEY has cancelled his American tour because he is actively campaigning for the English army.

HEDWIG REICHER.

Well-known Actress, Who Is Playing Leading Roles in the Production of the Modern Stage and the American People's Theater.

tinuance of the season. "Margot" of Sudermann and "The Necessary Evil" of Charles Rann Kennedy were presented in the short space that the house remained open.

STRUKE.—It has just become known that Gustav Strube, well known Baltimore composer, has written an opera which will shortly be produced under the title of "Ramona." The work is based upon Frederick Arnold Kummer's play, "The Painted Woman" which was produced in New York some years ago. The scene of the opera is laid in the West Indies during the colonization period, the action occurring in the buccaneer's house and his garden. The principals in the cast are Ramona, a captive Spanish soprano; Ormiston, a buccaneer of the Caribbean, baritone, and Barton, a young New England traveler, tenor.

VERNON.—Charles Vernon, who has not played in this country since he appeared with Mrs. John Drew in "The Rivals" in the early seventies, has returned from Australia and is appearing at Binney, with E. H. Sothern, in "Lord Dundreary" at the Booth Theater.

WILLIAMS.—Hattie Williams has been compelled to postpone her departure for the West owing to an injury she recently received by a fall from her horse in Central Park. As soon as she recovers she will leave for Los Angeles, where she will appear in musical comedy under the management of Oliver Morosco. Later she will be featured under his direction in motion pictures.

WILSON.—Mrs. Francis Wilson, the comedian's wife who has just died from heart trouble, was the niece of Pere Hyacinthe, the eloquent Catholic divine and of General Daniel Butterfield, who served so



Moffet, Chicago.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

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"The Mirror," the Representative Dramatic Journal of America"—London *Police*
"Our Authoritative Contemporary, 'The Dramatic Mirror'"—New York *Life*

CURES BY PLAYS

It is not enough that the play reach the conscience. It must have a diagnostic reach that will correct the liver. It must touch the nerve centers. It must allay ills to which the flesh is heir. It must go beyond mere rest cure. Unless it has the remedies of a chemist shop it will not bring about results.

It is the scheme, the plan, the dream—whatever you will—of Mr. S. F. AUSTIN, who out-Hamlets Hamlet. His plan has not been put to the test, so far as we are advised, but he explains it in his thesis entitled "Dramatizing Psychotherapy," the same having been read before a group of young playwrights. Why Mr. AUSTIN did not summons a company of ancient playwrights—ancient in the business—is not known. Perhaps, because he knows, if one may dig up a musty adage, "it is a hard task to teach an old dog new tricks."

Concretely, this is it: A play may be used to exert curative effects upon an audience. It is due the constructor of the plan to say that he realizes that it is beyond the possibilities of the most gifted playwright to inject such ingredients as will restore any brand of afflictions to normal conditions. The playwright is not presumed to master what the physician cannot heal. But the playwright who is interested half as much in the welfare of an audience as he is in his percentage of the box-office receipts, should bear in mind, in the construction of his plot, that some group of words—of sentiment or philosophy—must be lined up whereby they will remove worries from the mind of anybody in the playhouse in whose alimentary canal there is a "slide," or whose seat of all physical distresses is out of order.

Put pat, soothe the mentality, place it in a state of peace with all mankind, and thus by taking the mind from whatever ails the body, bring about that condition of content which is akin to the calm that "passeth understanding."

May we be pardoned for suggesting that this curative phase of the play be held back until the last act, unless it is threaded through the production in its entirety? It would, as Mr. AUSTIN will concede, disrupt the whole plan to weave the curative into the first and second acts and neglect it in the final so that the latter would "face all the good produced in the starts."

There are possibilities in Mr. AUSTIN's suggestions which go beyond human ken. They may be the means of bringing back the victim of those miseries which are prevented temporary relief, by rigid legislation. They may cure the crave for intoxicants and produce such a longing for grape juice and limeade as will cause an expansion of those industries which make them.

Mr. AUSTIN may preach or theorize, but it is up to the playwright to produce the balm that will assist in the desired uplift of the stage. The doctors and the pharmacists may oppose and enjoin, if they will, but in so doing they may evolve some other regimen which will make permanent the temporary relief promised in Mr. AUSTIN's psycho-therapeutics. They may bring about some sort of combine with the young playwrights which will be mutually beneficial. The law against trusts would not meddle with anything that is for the benefit of all theater-going mankind.

And, again, some plays that are already on the stage may be put in a healthy condition by being doctored, if the dose is sufficient. We assume that the plan can be worked into old plays as well as in plays yet to be written. Give Mr. AUSTIN's psycho a chance.

OVER THE COFFIN

This is not a wail. Of course, it is an old man's story. It is one of the privileges of the traveler, when his journey is over, to tell a story. And when a man is sitting in the room with his dead, one who made the journey with him, he is more apt to talk about gathering mists than he is of the break o' day.

Somewhere in his ease there may be an old actor or actress who remembers LEO W. WRIGHT, farce-comedy actor of the old school that is out. His wife was PEARL LA RUE, but to WRIGHT she was always "Mamma." She died the other day in Philadelphia. She and Leo were man and wife twenty-four years. Yes, it is possible for two theatrical people who are married to live that long together if they do not die.

This faithful wife was something more than a player. Before she married she was AGNES FIELD. She knew that the day would come when she and Leo would no longer be before the public. She began saving when they were favorites, and when there were no more en-

gagements for them she applied the earnings of both to the home that had been left to her by her mother, and "in the evening time it was light" for them, as they waited.

As he sat beside her dead body the old actor paid her a tribute in the remark that all he had he owed to her, and but for her savings he would be homeless. Then came the retrospection, a comparison of the business when he was in his heyday, with the business as it looks to him to-day. Retrospection and regret go together. This lonely old actor is not embittered by failure, for he didn't fail, and, therefore, what he said as he sat by the coffin is worth telling as showing the profession of the hour how it has drifted.

"The business of to-day is nothing," he said. "It can be put in a suit case. Much more talent was required to act in former days than now. Now the manager, or director, tells what to do and the actor has to do it. The actor has no opportunity to use his own ideas and develop originality. Why, in the old days a star could hire his own manager for about \$50 a week."

All of us know, if we don't care to admit it, that the lonely old comedian came dangerously near touching elbows with the truth.

BOOK REVIEW

PLAYS BY CLYDE FITCH in four volumes. Edited by Montrose J. Moses and Virginia Gerson. Little, Brown and Co., Boston. \$1.50 net per volume.

This memorial edition of the most popular plays of New York's favorite playwright includes "Beau Brummell," "Lovers' Lane," "Nathan Hale," "Barbara Frietchie," "Captain Jinks," "The Climbers," "Stubbornness of Geraldine," "The Girl With Green Eyes," "Her Own Way," "The Woman in the Case," "The Truth," and "The City." It is a comprehensive collection, illustrating the development of Fitch from a "period playwright" with a strong tendency toward dramatic bric-a-brac, to a sort of Broadway Ibsen, with especial skill in dissecting feminine psychology. The omission of such a popular melodramatic success as "The Moth and the Flame" does not detract from the literary value of the collection, while in their introduction his friendly editors have included a number of personal anecdotes of the late playwright which serve to illuminate his peculiar character.

ALL THE WORLD'S A STAGE EXCEPT THE MOVIES AND THEY'RE SCREENED

THE STAR: To be filmed or not to be filmed, that is the question.

THE COMEDIAN: I am not only witty but the cause of wit in other men.

THE COMEDIENNE: Levity is the foal of wit.

THE TRAGEDIENNE: Every cry hath a tear for.

THE TRAGEDIAN: Alas, poor Shakespeare, he knew me not!

THE INGENUE: O Fat Part, O Fat Part! wherefore art thou, Fat Part?

THE JUVENILE: O—tell—O with that speech, I'll write mine own.

THE SOUBRETTE: I would a starrier be.

THE LEADING MAN: Age cannot blither me nor custom scale my infinite variety.

THE LEADING WOMAN: Can one desire too much of a good figure?

THE UNDERSTUDY: Give, oh give that role to me.

THE STAGE MANAGER: But soft, methinks I sent two weeks' notice.

THE STAGE PRODUCER: He draweth out the thread of his vituperation finer than the scalpel of his argument.

THE AUTHOR: It's a wise author who knows his own play.

THE MANAGER: Get thee behind me, author.

THE PROPERTY MAN: One touch of "Props" makes the payroll thin.

THE STAGE HANDS: Making night hideous.

THE STAGY MAN: Hoist by his own petard.

THE ELECTRICIAN: An arc! An arc! My kingdom for a silent bridge arc!

THE DOORKEEPER: Out, damned John.

THE CALL BOY: Ten minutes! Yo ho for a big fat tip.

THE COMPRISE: If music be the food of love, why am I divorced?

THE BALLET MASTER: Night's candles are burnt out, and Jocund day stands tiptoe on the misty "scraper" when I quit rehearsals.

THE AUDIENCE: "Sits like patience in a stall and smiles at grief."

THE CRITIC: More banned against than panning.

THE BACKER: "A beggarly account of empty boxes."

THE UPRISER: "A rag and a bone, and a hank of hair; I see them all to the orchestra chair.

The Transcendent Twinkle, little little dollar, I shall squeeze you till you holler."

THE PAGES AGENT: "I stand on the bridge at midnight," writing my thoughts with power.

THE CHAOS GIRL: Off in the silly night—sup with a millionaire.

By LOUIS W. CLINE.
With apologies to the Bard of Avon, et al.

Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers or forwarded to their private addresses if on file in The Mirror's letter-list or forwarded to their wives in The Mirror office. Questions regarding private life of players will be ignored. No questions answered by mail.

B. H. N., Brooklyn.—"The New Secretary," a comedy, is in three acts.

Mrs. FLOYD, Washington.—Gail Kane was the wife in the film version of "The Pit."

C. C. S.—There is a stock company playing at the Lyric Theater, Bridgeport, Conn., but we are unable to supply you with the roster of the company.

READER OF "THE MIRROR," Baltimore.—The last address we had for Edward Mackay was with the Auditorium Stock, Baltimore, which closed recently.

S. S., Passaic, N. J.—Corse Payton is at the head of a traveling stock company. Look in Dates Ahead column under Traveling Stock head.

Easton, Pa.—Watch Dates Ahead list, under Traveling Stock for dates for the Winifred St. Clair Stock and Maybelline Hardes.

E. E. VONDRAN, Pittsburgh.—The scene of "The Worth of a Woman" is laid at Clifty Farm, Indiana, in July. Act 1, the library; Act 2, the veranda; Act 3, the library; Act 4, Diana's sitting-room.

DRAMATIC READER.—We regret that it is impossible to answer your question. We cannot give information concerning the private life of players.

M., New York city.—Yes, W. J. Ferguson was in the cast of "Our American Cousin" the night President Lincoln was assassinated.

A. B. C.—Kate Carlon has appeared in America in "The Passing of the Third Floor Back," "Fanny's First Play," and recently in "Andracies and the Lion" and "The Doctor's Dilemma."

Mrs. M. R., Chicago.—We do not know where Adelaide Keim is at present. (2) "Treasure Island" is to open in New York city on Dec. 1. The entire cast has not been announced.

H. G. FULLER, Philadelphia.—In "Little Women" were Lynn Hammond, Gertrude Berkely, Alice Brady, Marie Pavey, Gladys Hulette, Beverly West, Mrs. E. A. Eberle, Carson Davenport, Howard Estabrook, Carl Sauerman, John Cromwell, and Lillian Dix.

A READER, Brooklyn.—It is impossible to locate all the players asked for, but we are glad to give the following: Grant Ervin, with the Lancaster, Pa., Stock; H. Orris Holland with the Poll, Worcester, Mass., Stock; Edward Van Sloan with the Forberg Stock, Lancaster, Pa.; Mabelle Estelle with the Camden, N. J., Stock.

ANITA L., Rochester, N. Y.—"The Girl from Utah" closed last month. The three principals, Julia Sanderson, Donald Brian, and Joseph Cawthorne, are rehearsing for a new play, "Sybil," which is to be produced soon. A letter addressed in care of Charles Frohman will reach Donald Brian. (2) Chorus girls receive from \$18 to \$25 a week.

HAZEL GRACE, Washington.—(1) It has been rumored that Wilfred Douthitt has taken the name of Louis Graveure and is now touring in the West, singing at concerts. (2) We do not know where Rhea Dolores is. You might write to the Musical Courier. (3) Nothing definite has been heard of Christie Macdonald's plans. It was announced some time ago that she would appear in vaudeville.

R. T. MCN., Nashville, Tenn.—All letters sent to persons whose addresses are unknown to THE MIRROR will be advertised in the Letter List. (2) Allen Robinson is in New York city at present. Address a letter to him in our care. (3) We do not know of any way in which you can obtain copies that you desire. Plays that have been presented in book form might answer your purpose. (4) Some addresses other than those you mentioned are: Fair Play Agency, Playhouse, New York; American Play Company, 33 West Forty-second Street, New York; Darcey and Wolford, 1402 Broadway, New York; and Alice Kauer, 1402 Broadway, New York. (5) "Kick In" means "pay your share."

Ollie Eaton, who had an operation for appendicitis at Superior, Wis., some time ago, is recovering and will soon resume work.

HACKIE James Alexander, Jr., is in "Othello" in Boston.

GIVE DAILY MATINEES

Five London Theaters Substitute Afternoon for Evening Performances

Owing to the unexpectedness of the nocturnal Zeppelin visits, the London theater managers have substituted afternoon for evening performances. Five theaters are giving daily matinees, and many of the other playhouses are holding three and four matinees a week.

Sir George Alexander inaugurated the daily matinee plan at the St. James Theater, where he is presenting Pinero's "The Big Drum." His only evening performance is given on Saturday. Other houses which are playing daily matinees are the Kingsway, where Lena Ashell is appearing in "It Intervenes"; the Globe, which has "Peg o' My Heart" for an attraction; the Lyric, where Doris Kenne is presenting "Romance," and the New, which is showing the American farce, "Stop Thief." At all these theaters, with the single exception of the New, but three evening performances a week are given. At the New "Stop Thief" has proven such a success that twelve performances a week are played.

K. & E. GET CENTURY?

Managers Believe Theater Did Not Receive Fair Trial Under Wayburn Direction

It is reported that Klaw and Erlanger will shortly assume the management of the Century Theater. It is their belief that the theater did not receive a fair trial under the direction of Ned Wayburn, and they are anxious to gain control of the house. It is said, in order to put their judgment to a test. In the event that the theater passes under their management it is likely that F. Ziegfeld's Midwinter Revue will be staged there. In this case Ned Wayburn will return to the scene of his brief glory, since he is now general stage director for Mr. Ziegfeld.

Klaw and Erlanger were interested in the success of "Town Topics" as they were to book the production when it left the Century for a tour of the principal cities. These plans went awry, however, when the revue suddenly closed through the refusal of the Eccles brothers, promoters of the production, to advance any further funds toward keeping it on view in New York.

All features which Mr. Wayburn introduced in the theater, such as the tap room, the dance hall and restaurant, will be preserved, it is said, under the Klaw and Erlanger management.

PEARL LA RUE

Pearl La Rue, wife of Leo W. Wright, a farce-comedy actor of the old school, died last week in Philadelphia. She was 50 years old when she died. As Pearl La Rue she enjoyed a widespread popularity in her prime. She was with Pauline Hall in the "Honeymooners"; Sidney Drew in "The Girl from Mexico"; Marie Jansen, Florence St. John and the London Gayety Company, the Catherine Germain Opera Company and Henry Savage and his Castle Square Opera Company.

NEW OPERA BY LEHAR

A new opera by Franz Lehár, called "The Star-Gazer," will be produced in Berlin for the first time on New Year's eve. This will be the first time any opera of Lehár's has received the initial presentation outside of Vienna.

Lehár has but recently returned from the Austrian battle front in Dalmatia, where he served as an officer. Previous to the outbreak of the war he held the position of leader of the National Marine Band of Austria.

CRITIC GETS RIGHT TO APPEAL

The Appellate Division has ruled that Alexander Woolcott, dramatic critic of The Times, may appeal to the Court of Appeals as to whether he has a cause of action in a suit against the Shuberts for barring him from their theaters. Mr. Woolcott lost an injunction suit against the managers when he took the case to the Appellate Division. The Supreme Court then dismissed the temporary injunction he had obtained.

REHEARSE "THE WEAVERS"

Emanuel Reicher has begun the rehearsals of Gerhart Hauptmann's play, "The Weavers," which will be the next production of the modern stage. Adolph Link, a German actor, has been engaged for a prominent part.

DEATH OF HENRY M. FORD

BALTIMORE (Special).—Henry M. Ford, of Ford's Opera House, and the youngest son of the late John T. Ford, founder of Ford's Theater, died in this city Nov. 26 of a complication of diseases. He was forty-two years old.

"THE UNBORN" AT PRINCESS

Beulah M. Poynter's play of defectives, "The Unborn," which had a private performance recently at the Maxine Elliott Theater, began a public engagement at the Princess Theater last Monday night.

HACKETT ENGAGES MRS. SALVINI

James K. Hackett has engaged Mrs. Alex- ander Salvin to appear with him and Viola Allen in his productions of "Macbeth" and "Othello."

MORE PLAYS FOR LONDON

America Supplies Greater Number of Attractions in English Capital

—"Show Shop," "Under Fire," "Sweethearts," and
"Mlle. Modiste," to Be Given

Since the beginning of the "great adventure," as the English call the war, America has supplied the greater number of attractions in the London theaters. In the last year eleven plays from the pens of American authors have been produced in the English capital, and London managers have recently obtained the rights to ten more established American successes. Among the plays presented, many of which have scored substantial hits, are "Peg o' My Heart," "Potash and Perlmutter," "Klick In," "Romance," "The Only Girl," "Stop Thief," "To-night's the Night," "On Trial," "Watch Your Step," "The Dummy" and "Willie Goes West," which was played in New York under the title of "Believe Me, Xantippe." Of these seven are playing at the present time, "Peg" at the Globe, "Romance" at the Lyric, "The Only Girl" at the Apollo, "Stop Thief" at the New, "To-night's the Night," at the Gaiety, "Klick In" at the Vaudeville and "Watch Your Step" at the Empire.

Albert de Courville, who recently visited New York in quest of plays and players for his London theaters, has acquired the English rights to "The Show Shop," "Under Fire" and "Around the Map." The McLellan-Finck musical play should prove a success with Londoners, as C. M. S. McLellan, the librettist, has made his home for several years in London, and Herman Finck, the composer, is the director of the London Palace.

Mr. de Courville will produce all of these plays with the exception of "Under Fire" this season. It is his belief that the latter, since it deals with war, will not be acceptable at present with the London going public.

Alfred Butt, manager of several London theaters, returned home recently from New York with the rights to "Chin-Chin," "The Boomerang" and "A Full House" securely tucked away in his pockets. It is said that

he paid \$20,000 for "The Boomerang" rights. There was keen competition among the British managers for the rights to "The Boomerang." The price paid for the play is said to be over \$20,000.

Robert Everett, who has assumed the general management of the theatrical properties of the late George Edwardes, has also been active in obtaining American plays for London production. During his recent visit to New York he secured the English rights to three musical comedies, "Sweethearts," "Mlle. Modiste," and "The Purple Rond," all of which will be presented at the Gailey Theater.

Grossmith and Laurillard, who were the first to take advantage of the situation created by the war, have not been idle either. Following their successful production of "Potash and Perlmutter," they will shortly present at the Queen's Theater the sequel, "Abe and Mawruss," under the title of "Potash and Perlmutter, Ltd."

Now that the London ice has been broken for the American playwright, we will undoubtedly send as many plays abroad each season as have been coming annually to this country. Until "Peg o' My Heart" was produced few attractions from America were ever successful in London. Most prominent in this list are "Mrs. Wiggs of the Cabbage Patch," "Within the Law," and "Broadway Jones."

But five new products of the English stage have been offered in the local theaters thus far this season. Three of these plays with the exception of "Under Fire" this season. It is his belief that the latter, since it deals with war, will not be acceptable at present with the London going public.

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ON THE RIALTO

UTOPIAN CRITICISM.

O glorious day, if it e'er can be,
When the Herald, Post, and the Mail agree.
When the Evening World shares with the
Globe its pun,
And the Times goes down with the Evening
Sun!

We offer herewith a list of the most prominent people from the American point of view at the present hour of world crisis, in the order in which they have finished in the Publicity Stake: 1. Charlie Chaplin; 2. Francis X. Bushman; 3. the Kaiser; 4. King Constantine; 5. Earl Kitchener; 6. Mary Pickford; 7. Henry Ford.

WILLIMANTIC, CONN. (Special).—The Loomer Opera House is dark. "The County Sheriff" was the last show on Nov. 1. Manager D. J. Casey has turned the keys over to Charles Seder, lessee of the house, and the local lighting company has removed the gas and electric meters. The house seems to have been a "Jonah" so far as pictures were concerned, and when the price was recently reduced to a nickel the attendance was disappointing. The house has had no less than six managers since 1914.

Speaking of "Under Fire," Alfred de Courville, the English manager, is quoted in the London *Referee*: "Much as this play attracted me, I couldn't help laughing at some things concerned with it. For instance, although it is quite an anti-German drama, every now and again certain of the characters drop into dialogue evidently intended to make the play seem strictly neutral. Yet whenever the chief German villain (played by a real German) came on he was mostly hissed with great violence, which he seemed at times to regard as a personal insult."

It is true that the play is anti-German, but it will probably be news to Felix Krembs that he is "a real German."

Alexander Woolcott denies the report that he is taking a course in playwriting under Clayton Hamilton.

"Of course I greatly admire the Aristotle of Morningside Heights," said the amiable dramatic critic of the *Times* when we met him recently on the Rialto. "I have never heard him lecture, except on the sidewalk between the acts, but I have read all the books of his that have not been suppressed, and I have shown my regard for him in many ways. Didn't I spend part of a trip to New Haven in helping him plan a weekend house party for his great, formal Summer home in Connecticut? I did. The list of guests included, as I recall, Brander Matthews, A. Tozen Worm, Louis Sherwin and Robert Mantell."

We always read what is most interesting about Mr. William Faversham, when he is touring in Canada, and away from home. The latest in the report of an interview in a Toronto dispatch to the *New York Times* under date of Nov. 25, in which he tells how the American correspondent, James J. Archibald, came to be arrested in English waters carrying private letters from the retired Austrian Ambassador, Dr. Dumba, to his government. Faversham is quoted as follows:

"We of the British colony in New York, while honorably regarding our residence in the United States as in a neutral country, are as keenly concerned in the progress of British arms in this great war as are Canadians themselves," said William Faversham, the actor, to-day in addressing the Empire Club. He went on:

"It fell to my own lot to do a small part in seeking to negative some of the machinations of an enemy which has apparently no code of honor. As an alleged intimate friend of James J. Archibald, although I mistrusted him myself, it fell to my lot to concern myself with him and to pump him, as we say. I will not say more than to intimate that I learned some important information, and a short time after, as you know, disclosure followed."

"Mr. Faversham is playing in 'The Hawk' here."

Mr. Archibald on Nov. 26 sent a telegram to The Empire Club at Toronto, branding the story as "an unqualified falsehood from beginning to end."

Too bad that actors and newspaper men will pick quarrels with each other.

WAYBURN JOINS ZIEGFELD

Former Manager of Century to Take Charge of "The Midnight Frolic"

Ned Wayburn, former manager of the Century Theater, has arranged with F. Ziegfeld, Jr., to become the latter's general stage director and to devote himself henceforth exclusively to Ziegfeld attractions. He will immediately take charge of "The Midnight Frolic" and begin rehearsals of weekly interpolations of numbers. Later Mr. Wayburn will direct rehearsals of the Ziegfeld Midwinter revue.

SONG AND DANCE TEAM SUE CORT

Hale and Patterson, a song and dance team, have begun an action against John Cort to recover \$1,500 for the alleged breach of a contract for fifteen weeks' employment. In their papers the plaintiffs aver the manager gave them a contract on Nov. 26, 1912, to appear in "Miss Princess" for fifteen weeks, at a salary of \$200 a week. They only worked a short time when, they say, Mr. Cort discharged them.

In his reply Mr. Cort declares the contract was the usual one that provided for a two weeks' cancellation. He admits he only gave the plaintiffs a week's notice, but says they agreed to accept it and also their salary, in full satisfaction of any claims.

"DEVIL'S GARDEN" TO BE GIVEN

Edith Ellis's dramatization of W. B. Maxwell's novel, "The Devil's Garden," will be produced by Arthur Hopkins at the Harris Theater in about four weeks, when "Rolling Stones" will have completed its engagement.



RECEPTION TENDERED MR. AND MRS. WILLIAM H. CRANE ON THEIR FORTY-FIFTH WEDDING ANNIVERSARY AT THE SAVOY HOTEL, DENVER, COLO.

NOV. 6, BY THE MEMBERS OF "THE NEW HENRIETTA" COMPANY.

Mr. and Mrs. Crane Are Seated in the Center. Behind Them Are Amelia Bingham, Maclyn Arbuckle, and Mabel Taliaferro, While in Front with One Hand on the Cake Is Thomas W. Ross.

THE FIRST NIGHTER

"ROMEO AND JULIET"

Tragedy by William Shakespeare. Produced by the David Chanler Dramatic Company at the Forty-fourth Street Theater, Nov. 23, Under the Stage Direction of Jacques Coint.

Escalus	Hamilton Deane
Friar	Philip Tilden
Montague	Harold Skinner
Capulet	Douglas Ross
Mercutio	Frederick Lewis
Benvolio	George Relph
Juliet	Khyra St. Albans
Peter	Rowland Buckstone
The Nurse	Ffollott Paget
Tybalt	Eric Maxon
Lady Capulet	Martha Mayo
Benvolio	Charles Francis
Apothecary	Harry Sothern
Balthasar	Richard Lowe
Gregory	William Hardy
Uncle to Capulet	Harry Carlton
Abraham	Hilda Moore
Paris	
Montague	
Capulet	
Mercutio	
Benvolio	
Juliet	
Peter	
The Nurse	
Tybalt	
Lady Capulet	
Benvolio	
Apothecary	
Balthasar	
Gregory	
Uncle to Capulet	
Abraham	
Paris	

Right in the midst of war and the drab realism of modern stage art, the unexpected production of a Shakespearean tragedy leads to wonderment. No one had told us what was coming, and our spirit uprose in protest against surprise. There is such formal sameness about almost everything you see at the theaters nowadays that one settles down to a state of mental gravity that dislikes to be disturbed. Then, too, who was going to play Juliet and who Romeo? Who, when you were told, had ever heard of Miss Khyra St. Albans, and what would George Relph do with the part of Romeo?

Let us explain in a few words this unexpected event. In the first place, Miss St. Albans is a novice; she has a sweet speaking voice; she has a shrinking figure, which is girlishly thin; she is therefore tall and very slender, and she is quite a marked blonde, with large, lustrous, coal-black eyes. Allowance must be made for the crucial experience of a young girl's debut, and having seen her but once, it is not quite fair to render a final verdict upon her art, though there is nothing striking about her or her work which warrants expectations of another Mary Anderson or a Julia Marlowe. May my appraisal be at fault.

We are at least indebted to her for one of the most exquisite staging of the tragedy we have ever seen, and our compliments to Mr. Coint for what he has accomplished, however generous his backers must have been. Somehow, it seemed that the lascivious poetry of Shakespeare was never heard amid a more fitting atmosphere, one which echoed back so completely the meaning of the spoken word, and revealed its tragic pathos in such high relief—one gorgeous scene after another, together with brilliant costumes, and every detail worked out to the smallest minutiae, street fights, ballroom scenes and all the rest. It needed only a somewhat more inspired style of acting to stamp this performance one of the most notable performances of the play on record.

While Miss St. Albans acted with intelligence, and her faults seem to be more the faults of inexperience than a lack of inherent gifts, from such a production you felt you had the right to expect more from the players. Mr. Relph's Romeo is only interesting as an experiment. He looks well, but he neither reads his lines as blank verse on the stage should be read, nor is he efficient in classic stage training to give more than a creditable performance of the role. Mr. Lewis is very good as Mercutio, a part in which he has been seen before, and Mr. Mellish—who is the best Mercutio in America—was very acceptable as the Friar. Mrs. Paget as the nurse and Mr. Buckstone as Peter, will pass muster in any performance of the play, though the former seems to play the part with slightly too much vigor for a garrulous old dame, who is obviously in her second childhood. The Tybalt of Mr. Maxon measures up to the requirements of the part in practically every particular.

In short, then, although it is not one of the best acting performances of "Romeo and Juliet," it is sufficiently good in that respect to make the play enjoyable, while the entire production is of a character to add ten-fold to the enjoyment.

"SADIE LOVE"

Romantic Farce in Three Acts by Avery Hopwood. Staged by Robert Milton and Produced by Oliver Morosco at the Gailey Theater Nov. 29.

Sadie Love	Marjorie Rambeau
Prince Luigi Pallavicini	Pedro De Cordoba
Contessa De Miraboldi	Betty Callish
Jim Wakeley	Franklyn Underwood
Lillian Wakeley	Ivy Troutman
Mrs. Warrington	Ethel Winthrop
Mansford Crowe	Alwyn Lewis
Detective Maloney	William Morris
Edward, butler at Mrs. Warrington's	
Giovanni, steward	John Lyons

Act I—Drawing room at Mrs. Warrington's country home on Long Island. Nine o'clock in the evening. Act II—Sadie's boudoir. Three minutes after Act I. Act III—Suite on the "Grand Anna." Later the same night. Time—The Present.

Another rapid-fire farce from the fertile pen of Avery Hopwood, and featuring Marjorie Rambeau, was launched Monday evening. We have learned to place a high

appraisal on Mr. Hopwood's talent as a literary farceur, since the "Fair and Warmer" proved such an excellent weather barometer, and we cherish a mighty high opinion of Miss Rambeau, since she flashed so unexpectedly upon us last season in "So Much for So Much" with a very charming personality and a capital acting method. Neither the author nor the actress in this case disappointed expectations. Whether Mr. Hopwood quite touches the high water mark that he reached in "Fair and Warmer" or not, his latest farce, while it dallies with situations which avoid only by a hair's breadth what in most hands would probably shock the dignity of the purists, is excruciatingly funny. But it is in knowing how far to go without being betrayed by a too exuberant fancy into the improprieties that this author now has twice shown a skill which would not have disgraced Labiche himself, the happy faculty of setting the nerves astirring in nervous expectancy of something shocking that is always just beyond reach.

When an author deals minutely with events on a wedding night he is treading on delicate ground. There is a certain freedom in the method of treatment which goes close to the verge of audacity; but when an author is honest enough to take his audience completely into his confidence, and leaving only his characters in doubt as to the actual degree in which the moral law has been overstepped, he should properly be immune from capping reproaches.

Sadie finds herself in a sad predicament on her wedding day to the romantic Prince Pallavicini. Within an hour of starting on her trans-Atlantic honeymoon she discovers through the untimely arrival of the comtesse de Miraboldi that the prince has about equally divided his affection between Sadie and the comtesse; and, face to face with the seductive French lady, he frankly confesses that he has married Sadie in "a fit of pique." A divorce is promptly arranged, but to avoid scandal the trio agree to take the honeymoon trip together. Just then Jim Wakeley, an old flame of Sadie's, arrives on the scene; and as a retaliatory measure, Sadie proposes to take Jim along, too. But Jim has indiscreetly married a lady with whom he is not happy, and this lady, Lillian, puts in an appearance with her affinity, a shrimp of a man named Mumford Crewe. As things reach this complicated stage, and as Mrs. Wakeley insists on having her husband give her statutory cause for a New York divorce, Sadie decides to furnish the *causes belles* and runs off with Jim to take possession of the upper floor of her aunt's house, pursued by the whole divorce company.

The second act transpires in Sadie's private room upstairs, but the plot takes a somewhat unexpected turn in that Sadie's heart is still true to the prince, and the prince, in turn, while still laboring under the handicap of his romantic affection which has led him to make rash promises to the comtesse, has really discovered in Sadie the true pole of his devotion. While Jim is working heroically with a ladder outside by way of reaching Sadie's room, she and the prince arrive at an understanding to pass their honeymoon together, and it is in the prince's efforts, persistently interrupted by the other characters, to be alone with his wife, that the author furnishes not only a good deal of combustible material, but sundry salient cues for laughter. Again, however, the comtesse gains the upper hand, and in a fit of jealousy Sadie with Jim reaches the steamer as it is about to sail. The twain undertake to pass as the Prince and Princess of Pallavicini, and are assigned to the stateroom reserved under their name. As the steamer starts, Sadie's heart fails, and she insists of Jim changing his quarters; a tug brings the prince and the other characters aboard, the steamer is halted in the bay, and after various other complications the prince and Sadie are reconciled. Jim makes up with his wife, and the comtesse takes a fancy to Mumford Crewe.

The piece begins to lag in interest from the moment that it becomes apparent that Sadie inclines strongly toward the prince, the natural expectation being that Jim will come out triumphantly in the contest; but the decided charm of the acting makes up in part for an inherent defect in the construction.

It would be difficult to overpraise the manner in which Miss Rambeau, with varying shades of expression, denotes both the tenderness and the vivacity of the character of Sadie; and if she aroused expectations when she was last seen on Broadway in her first venture, she realized to the full degree every expectation of her ability to succeed both in emotional work and in pure farce. She has personality, beauty, grace and authority, and she is never lacking in refinement. Mr. Cordoba we have seen in Shakespeare's tragedies, but he surpassed himself in the role of the prince in a roaring farce, excellent as he proved himself in the society of Mr. R. D. McLean and Mr. Faversham. With a serious face he presented a most amusing character in the lighter vein of drama. Another admirably portrayed part was that of the comtesse by Miss Callish, delicate, dainty and delightful in manner and bearing. Mr. Underwood was excellent as Jim; Miss Troutman was pleasing as Lillian, and Miss Winthrop played the aunt most effectively, while Mr. Lewis, as Crewe, made of a small part all that seemed proper.

"LORD DUNDREARY"

Comedy in Four Acts by Tom Taylor. Revived by E. H. Sothern at the Booth Theater, Nov. 29.

Lord Dundreary	E. H. Sothern
Sir Edward Trenchard	Sydney Mather
Lieutenant Vernon	William Harris
Captain De Boots	Guy Cunningham
Mr. Richard Coyle	Lowden Adams
Abel Murcott	Lark Taylor
Binney	Orlando Daly
Buddicombe	Charles Verner
Mary Meredith	Albert Howson
Mrs. Mountchessington	Blanche Turka
The Georgians	Emily Callaway
Augusta	Elizabeth Valentine
Sharpe	Pauline Whitton
Skillet	Grace Ade
	Florence Phelps

Having placed Alfred Sutro's modern comedy in the Two Virtues temporarily on the shelf, E. H. Sothern has revived at the Booth Theater his father's famous success, "Lord Dundreary." The comedy has a particularly favored position in American theatrical history since, under the name of "Our American Cousin," it was the play which President Lincoln was attending in Ford's Theater, Washington, when he was assassinated.

Mr. Sothern should experience no difficulty in attracting to the revival those who regard the theater as an institution of amusement rather than of education. The older generation will naturally attend in order to revive the memories and associations of its youth while the theatrically sophisticated younger order will visit it to learn what manner of entertainment pleased its fathers. Those who are not actuated by either sentiment or curiosity will look upon it as a vastly amusing specimen of dramatic antiquity.

As a play, "Lord Dundreary" cannot bear critical analysis, but as a series of monologues to set off advantageously the original silly ass Englishman, it proves, indeed, hilarious fun.

We can offer no comparison of the younger Sothern's performance of the title-role with that of his father. But as presented by the son, the character is an amiable, tactless, foppish and stupid Britisher. He is, of course, exaggerated, but this exaggeration is essential in order to make him laughable. What little plot the play possesses is lugged in forcibly as an interlude between Dundreary's speeches. And though the character is positively silly he never becomes tiresome, and in the end we regard him as the most likable Englishman we have ever beheld on the stage.

In his presentation of the title-role, Mr. Sothern, we judge, copied the interpretation of his father faithfully and accurately. He lost no opportunity to score a point by a studied carelessness of gesture and grimace, and his peculiarities of personality, as expressed in his hop, his stammer and his vacuous laugh, were displayed with just the right attention to repression and restraint.

In the role of Aaa Trenchard, which Joseph Jefferson played in the original production, Sydney Mather acted with the necessary quality of homely and rugged charm. He was at all times the quaint and picturesque Yankee. Albert Howson was admirable in the part of Buddicombe. Charles Verner, who recently returned to this country after a long sojourn in Australia, contributed an unctuous humor to the part of Binney. Blanche Turka gave an excellent performance of Florence Trenchard. Emily Callaway was a particularly comely Mary Meredith, and Lark Taylor was sufficiently sinister in the part of Richard Coyle. The other roles were in the main well handled.

PREMIERE IN BUFFALO

Robt. Hilliard Appears in "The Pride of Race" A Gripping Drama of Racial Theme

BUFFALO (Special).—Robert Hilliard's new play, "The Pride of Race," had its premiere at the Star Theater, Nov. 25, with the following cast:

Deegan Folk	Robert Hilliard
Wayland Folk, Deegan's father	De Witt G. Jennings
Dr. Blake	Frank Kemble Cooper
Frank Pounford	Charles Hammond
Tom, a judge	Frank H. Westerton
Ned, a broker	Philip Bishop
Jim, an editor	J. MacNamee
Fred, a professor	Charles Foster
Bob, an engineer	Raymond Kenny
Mrs. Gilbert	Foxhall Daingerfield
Mrs. Calhoun, of "the Calhouns of Alabama."	Kathlene MacDonell
Louise, her daughter	Minna Gale Haynes
Mammy	Kathlene MacDonell
Miss Bowers, a nurse	Agnes Everett
Jenny, a maid	Helen Crane

The play, a dramatization by Michael L. Landman of a story by Wallace Irwin, is a gripping drama of racial theme. The treatment is new and unconventional and at times extremely frank. The story concerns a taint of negro blood in Deegan Folk. When he informs his father of his approaching marriage the senior Folk discloses the skeleton in the closet in the shape of an ancestor who married a free woman, a half negro, thus making him one-sixteenth negro. The younger Deegan's physician tells him, upon consultation, that there is about one chance in a million that any offspring born to him will be black. Thereupon, he resolves to keep the secret. When the child is born it is found that it is black. The mother, a Southern woman by birth and instinct, revolts and refuses to forgive her husband, and he leaves for a Cuban plantation with the child, where it grows to a vigorous and intelligent young manhood.

The acting throughout was splendid.

Mr. Hilliard as Deegan Folk, played with his usual finish.

Kathlene MacDonell gave an excellent piece of emotional acting in the part of the wife.

IRVINE RECITAL

Pupils of Theodora Ursula Irvine were heard in recital at Miss Irvine's studio in Carnegie Hall Nov. 21. The guests of honor were Miss Vinnie Schirmer, a gifted young violinist, and Mr. Anthony Euwer, who recited some highly entertaining poems from his own books. A promising young pupil, Miss Caryl Cook, read the altar scene from "Much Ado About Nothing"; Miss Laura York gave Longfellow's "Hymn to the Night," while Miss Schirmer played Schumann's "Abendlied" on the violin. One of the most attractive numbers was given by Miss Ruth Vandewater, "The Well of the Saints," by John M. Synge. Browning's "The Last Ride Together" was expressively interpreted by Miss Esther Boardman, and an adaptation of the first act of "Within the Law" was given with real power by Miss Edith Van Cleve. The recital was one of the best ever given by Miss Irvine's pupils. Several of the young ladies who took part in the programme expect to do professional work when they have finished the course of training.

CRAIG CAMPBELL

Craig Campbell, the young tenor at present appearing in vaudeville, made his first New York appearance as a concert artist at Aeolian Hall on Saturday afternoon, Nov. 27. He presented an interesting programme and made a very favorable impression.

Mr. Campbell sang a group of songs by Franz, Brahms, and Beethoven, another group of old English airs, four numbers in French by Debussy, Keochlin, Hue, and Massenet, and a concluding group in which there were three Scotch ballads and "E Lucevan le Stelle," from "Tosca." Mr. Campbell has a pleasant voice, a well directed technique, and he sings with taste and intelligence. Of his programme, Beethoven's "Adeleida," the old English song, "Out of the Rain," and the Scotch, "My Ain Folk," stood out particularly. Hector MacCarthy played the accompaniments.

AT NEIGHBORHOOD THEATRES

STANDARD.—William Hodge, in "The Road to Happiness," is the attraction at the Standard Theater this week. The star is supported by identically the same cast as during his engagement at the Shubert Theater. The company includes Scott Cooper, Nedra Riggs, George Lund, Howard Morgan, Taylor Carroll, A. L. Evans, A. W. Clark, Louis Mountjoy, Marguerite Batterson, Miriam Collins, Ida Vernon, Gladys Fairbanks, and Marie Haynes.

LEXINGTON.—Louis Mann, in Edward Locke's comedy drama, "The Bubble," is proving a popular attraction at the Lexington Theater this week. In the supporting cast are Laura Walker, Madame Auguste Burmester, George Wellington, and Ivan R. Miller.

HIPPODROME CONCERT

Alice Nielsen was the principal soloist at the Sousa Band concert at the Hippodrome last Sunday night. She sang arias from "Don Giovanni" and "Nozze de Figaro," and group of Irish songs. Susan Tompkins, violinist, played selections by Musin and Kreisler. Mr. Sousa led his band in Grieg's "Peer Gynt" suite; Goldmark's "Spring"; his own suite, "Tales of a Traveler," and Wagner's "Ride of the Valkyries."

TO REMAIN IN CHICAGO

New York will not get the opportunity of seeing Taylor Holmes in "His Majesty Bunker Bean" until next Fall, owing to the continued success of the play at the Cort Theater, Chicago. The piece, which is a dramatization by Lee Wilson Dodd of Harry Leon Wilson's stories of the same name, will remain in Chicago indefinitely.

IN "KATINKA" CAST

In the cast of "Katinka," the new Hauerbach-Friml operetta, which Arthur Hammerstein will produce, are May Nauldin, Adele Rowland, Edith Decker, Laurene Haynes, Franklyn Ardell, Count Lorrie Grimaldi, Edouard Durand, May Thompson, Edmund Makall, Nina Napier, Normaendoza, Albert Sackett, and William J. McCarthy.

WEIL HALTS "A BARE IDEA"

E. A. Weil has temporarily discontinued rehearsals of "A Bare Idea" in order to revise the book. At the same time, Everett Shinn has withdrawn from the organization and has been replaced as the author of the piece by Denman Rogers, a young writer who has already supplied Mr. Weil with several acceptable scenes for the production.

ENGLISH ACTORS GOING HOME

The Shuberts have arranged with George McClellan of London, to organize an English company in this country, to play "Hobson's Choice" in London, owing to the large number of English actors in this country and the scarcity of the better class in London.

"MAJOR BARBARA" NEXT WEEK

Grace George, in association with Louis Calvert, will present at the Playhouse next week, for the first time in America, George Bernard Shaw's comedy, "Major Barbara." Miss George will be seen in the title-role, while Mr. Calvert will play Undershaw, the part which he created in the London production.

MRS. FISKE IN NEW PLAY

To Appear in "Erstwhile Susan" Under Direction of Williams and Corey

After an absence of three years, Mrs. Fiske is to return to the New York stage this season. An announcement issued from the Empire Theater states that she will be seen in "Erstwhile Susan," a new play by Marion De Forest, under the direction of John D. Williams and Madison Corey. This will be the first time that Mrs. Fiske has ever appeared under any other management than that of her husband, though in the staging of the play, in which she will be presented, Harrison Grey Fiske will be actively associated with her.

"Erstwhile Susan," which is said to be a comedy of character and sentiment, with all its scenes laid in the Pennsylvania Dutch settlements, will mark the first production of the new producing firm of Williams and Corey. Mr. Williams is business-manager and press representative of the Charles Frohman Company, while Mr. Corey was for many years general manager for Henry W. Savage. The play will be produced during the holidays.

POPULAR PRICE THEATER CIRCUIT

The circuit of popular price playhouses recently organized by well-known theatrical men will soon be in operation. The various theaters in the chain are being put in readiness for the opening performances a few weeks hence. The circuit at present includes: Chicago, four houses; Milwaukee, Cincinnati, Louisville, St. Louis, Kansas City, Indianapolis, Detroit, Cleveland, Buffalo, Toronto, Montreal, Boston, Brooklyn, Jersey City, and Philadelphia, two houses; Newark, Baltimore, Washington, Albany, and Pittsburgh, one house. There is a possibility that New York, Nashville, Memphis, St. Paul, Minneapolis, and Winnipeg will be added to the list.

Among the sponsors for the new circuit are George H. Nicolai, Edward W. Rowland, Edwin Clifford, Gus Hill, Robert Campbell, Robert Ricksen, George Kluit, and Frank Gazolet.

DARTMOUTH DRAMATIC SEASON

The Dartmouth College Dramatic Association, that versatile organization which produces everything from Goddard to Galsworthy and from Shaw to Shakespeare, and which occasionally visits New York to offer novel interpretations of certain popular plays, announces that it will next present Galsworthy's "The Pigeon." The performance will take place in Hanover, N. H., Dec. 11. On Dec. 14 five original one-act plays will be presented for the first time on any stage. Previous productions of the club this Fall include "What Next?" a musical revue; "Arms and the Man," by Shaw, and "The Second Shepherd's Tale," from the Townley Cycle.

LIEBLER WITHOUT MEANS

Theodore A. Liebler, former head of the theatrical firm of Liebler and Company, was examined in supplementary proceedings Nov. 22 on a judgment for \$20 obtained by Frederick A. Richmond.

Mr. Liebler testified that he was utterly without means; that during the last year he had lost everything, and is now unable even to pay the rent of his apartment in West Eighty-third Street near Columbus Avenue. He said that his personal expenses were paid with borrowed money. He had no jewelry and no stocks nor bonds.

BLANCHE BATES WINS SUIT

LOS ANGELES (Special).—A suit for \$900 brought by Dr. J. B. Sloane against Blanche Bates, the actress, has been won by the latter in Superior Judge Wellborn's court. The case was won on the written testimony of Miss Bates, mailed to this city from New York. Sloane alleged that he gave medical treatment to the actress fourteen years ago in a Detroit hospital.

Miss Bates in her testimony declared she had never employed Sloane.

NEW PLAY IN SYRACUSE

"The Unexpected," a new comedy of matrimonial intrigue, is being given its first performances this week at the Wieling Theater in Syracuse. Miss Leonard, its author, has gained renown in the artistic world through her Greek theater at Mount Kisco, where many modern and classic plays have been performed during the summer months.

"UNDER COVER" AT "POP" PRICES

A firm consisting of George Gatta, Ed Rowland, and Ed Clifford has been formed to present "Under Cover" in the four Stair and Havlin houses in Chicago. It is understood that Gaskell and MacVitty will send the production on a tour of one-night stands.

"GIRL OF TOMORROW" CLOSES

"The Girl of To-morrow," a musical comedy by Frank R. Adams, Will Hough, and Joseph Howard, which recently played at the La Salle Theater, Chicago, closed in Bloomington, Ill., Nov. 21, after a brief road season.

LALOR REPLACES CARLE

Frank Lalor has replaced Richard Carle as principal comedian with Gaby Deslys in the new Dillingham revue, "Stop, Look, and Listen."

BERNHARDT TO SAIL DEC. 25

Engages Passage on the Lafayette — Extensive Repertoire to be Played

Sarah Bernhardt will sail from Bordeaux for New York on Christmas Day. Passage has been engaged on the *Lafayette* by her American manager, William F. Connor. Her entire company will make the trip, including her new leading man, Ronald Jouhet.

Her repertoire will be extensive. One bill will comprise the balcony scene from "Romeo and Juliet," the trial scene from "The Merchant of Venice," an act of "Cleopatra," and "Les Cathedrals," a playlet by Eugene Marand, in which she recently appeared in Paris. Madame Bernhardt will also be seen in "Jeanne Dore," "Camille," "Phedre," and "Madame X."

"THE CINDERELLA MAN"
Moroso to Produce New Play by Edward Childs Carpenter

Oliver Moroso has accepted for production a new play by Edward Childs Carpenter, entitled "The Cinderella Man." The piece, which is said to be a comedy drama of the "Peg o' My Heart" sort, will be presented in New York about the first of the year.

CHRISTAL AND ELVIRA ON A RANCH

SAN LUCAS, CAL. (Special).—Leo J. Christal and his wife, Cora Elvira, have retired from the stage and are preparing for a ranch life near this place. Here they will quietly look back on their busy careers. Christal started in the profession in 1912 with the Walter Sanford players, touring the Antipodes. He was in stock several years after on the Pacific Coast, and his first visit to the East was in 1906, under Charles A. Taylor's management. Laurette Taylor was ingenue of the company on that tour. Following this, he was featured in "Dr. Jekyll and Mr. Hyde" in the Middle West, and then in "A Poor Relation." Returning to Los Angeles as a stock star at the Old Mission, he soon headed a stock company of his own in a Western tour. For the last few years he has headed stock companies in Philadelphia, Baltimore and Jersey City, and has played several notable vaudeville engagements. His last was with Al McLean's "Rolling Shannon" in 1914-15.

Cora Elvira made her debut as ingenue of Poll's Stock company in Worcester, Mass., in 1908. Then followed a long season in vaudeville in her sketch, "Winning Him Over." Since then she has been in genre with many Eastern stocks, and her last engagements have been as Angel in "Freckles," season 1913-14, and as Mary Shannon in "Rolling Shannon," season 1914-15.

"MY BONNIE KATE" PREMIER

MANITO, ILL. (Special).—Robin Ernest Dunbar's romantic comedy, "My Bonnie Kate," was presented for the first time on any stage by Raleigh M. Wilson's Garrick Theater company at Manito, Ill., Nov. 26. The story concerns a long-lost orphan, located after years of search by the lawyers who were appointed to handle the vast estate of Kate's aunt, and which Kate is to inherit providing she lives up to the specifications of her aunt's peculiar will. Kate finds difficulty in doing this, however, much to the amusement of the audience, and her own little love affair with "her lawyer" furnished material for a pretty little story. The cast: Katherine Bowman, Blanche Hazelton; James Alwine, Harold Hopping; Mr. Uebermann, W. N. Hammatt; Mrs. Uebermann, Dorothy Searle Russell; Mary Uebermann, Helen Forest Russell; George Uebermann, Paul Beeler; Knowles Vanberg, Louis De Lane.

LILLEY STOCK CLOSES

NEW CASTLE, IND. (Special).—The Lilley Stock company, supporting Ed Clarke Lilley and Berenice Cooper (Mrs. Lilley), closed their season of twenty weeks at New Castle, Ind., Nov. 27, having played a twelve weeks' stock engagement in that city, producing two plays each week. Complete scenic productions were built and painted for some of the very latest stock releases. Never before has a town the size of New Castle (12,000) supported a company of this class for such a length of time. Mr. Lilley produced "The Third Degree," "Tess of the Storm Country," "Our New Minister," "Blindness of Virtue," "Kindling," "Lavender and Old Lace," "The Fortune Hunter," "Fine Feathers" and many others. The Lilleys will open their company again some time after the first of the year. The entire company agreed that they never had a more pleasant nor a more satisfactory engagement than under Mr. Lilley's management.

POPE STAMPER WOUNDED

F. Pope Stamper, English actor and vocalist, who will be remembered in New York for his performances in "Kitty Grey," "The Dollar Princess," and other musical plays, has been wounded in battle in France. At the beginning of the war he enlisted in the army and was given a commission as Lieutenant of the Fifteenth Durham Light Infantry. He is convalescing in England.

TO STAR EMILY STEVENS

Oliver Moroso has made arrangements with Emily Stevens, whereby she will be starred under his direction for a term of years. Miss Stevens is at present playing the title-role in "The Unchaste Woman."

ACTORS' EQUITY ASSOCIATION

Claim Against Film Co. Settled—Forbes-Robertson Elected Life Member



Edward Ellis, Frank Gillmore, Richard A. Purdy, Milton Sills, Grant Stewart, and Paul N. Turner.

New members elected:

Gardner Crane	Sir Johnston Forbes-Robertson (life member)
Edan Ellsucare	Edward G. Robinson
Katharine La Salle	Harold Skinner
Charles Lipson	Gerald Oliver Smith
Dwight A. Meade	Marguerite Strasselle
Charles F. Moore	Willie P. Swetman
Sam T. Pearce	Austin Webb

A company is sent out upon a tour of one-night stands in a play that has been a Broadway success. The patronage proves to be unprofitable, and the New York managers instruct their representative to post the two weeks' notice necessary, by the contract under which the actors were engaged, to close the season. The manager wished to keep the company going longer than the closing date announced, but wished also to be relieved of the requirement to give two weeks' notice if the business should not improve. Under our attorney's opinion of the point involved, the manager was bound to give notice each Saturday, after the termination of the notice period, that the season would continue another week.

In another and similar case, the management gave the two weeks' notice in order to continue with reduced salaries, and a few days after posting the notice the agent with the company called the actors together and showed them a telegram from headquarters saying the company should be held intact beyond the date specified in the notice. This, we are advised, nullified the notice entirely. These cases are receiving the counsel's attention.

The A. E. A. has no delusions as to its progress or power, and there is no desire on the part of any of us to preen our feathers vaingloriously. It is gratifying, however, when, as happened a few days since, the secretaries were able to arrange an immediate appointment over the phone by which a member was enabled to receive a settlement in full of a claim he had tried to have paid by a picture film corporation for weeks and weeks. The claim was a just one, and "stalling" about it was inexcusable. The young man had rendered services for which \$250 were due, and he got his pay.

"The law's delay" is a perennial annoyance. We feel entire sympathy with those members who become exasperated in waiting for results from their cases. At the same time, our attorney persuades us that it is better to delay and succeed than to be more impetuous and fail. In two matters we have in mind it seems expedient to await the time when some of the claimants can be on the ground, in distant places, when their suits come up for trial. Otherwise, mere depositions might not avail against the local "pull" of the defendants.

We are receiving frequent complaints from members on tour in regard to the condition of dressing-rooms in local theaters. Our position in this matter may be fairly stated by the following extract from the letter which we are sending to the managers against whose houses our deputies have lodged complaints with us:

This association does not intend to encourage fault-finding nor to foster cranky, but it does insist that clean and adequate accommodations behind the scenes are no more than is due to the self-respect of actor and manager alike, and that wholesome conditions in the dressing-rooms will produce a more cordial spirit in the performances that are given by actors. On the other hand, we desire to be informed of any case wherein any actor or actress violates the standard conditions in dressing-rooms that we ask managers to maintain.

The first edition of *Equity*, our new publication, is issued now, and is in the mails in transit to members.

BY ORDER OF THE COUNCIL

HOWARD KYLE, Corr. Sec'y.
GRANT STEWART, Rec. Sec'y.

LEAGUE TO HOLD BAZAAR

The Professional Woman's League is planning to hold a National Costume Bazaar in the League rooms, Dec. 9, 10, and 11. The booths will be decorated to represent the various nations, and the ladies will be in costumes of the countries represented.

WOODS GETS PETER PIPER

A. H. Woods has accepted for production a new romantic comedy, entitled "Peter Piper," written by George Hazelton and Jeannette Gilder.

TO GIVE "YELLOW JACKET"

The Coburn company will shortly begin a tour of the principal cities in "The Yellow Jacket," the fantasy of Chinese life by Benrimo and Hazelton which was produced at the Fulton Theater some years ago.

IN AT THE FINISH

A new opera house will open at Aliensville, Ky., Dec. 20.

At the Academy of Music, Selma, Ala., "A Pair of Sisies," Nov. 17.

"In Old Kentucky," Claremont, N. H., Opera House, Nov. 22; "East Lynne," Nov. 25; light business for both.

Ellensburg, Wash., is having this season a more than usual good line of plays: "A Pair of Sisies," "Twins Beds," and "Grand-Daddy Long Legs." Forbes-Robertson will play there in December.

SAN ANTONIO, TEXAS.—Grand Opera House: "Damaged Goods," Nov. 11-12; "Fields," Minstrels, 13, 14; "September Morn," (return), 15. Farewell appearance Sir Forbes-Robertson, 18, 19, 20. "The Light That Failed" and "The Passing of the Third Floor Back"; "Potash and Perlmutter," 22, 23; "Daddy Long Legs," 24, 25, 26. For Dec.: "It Pays to Advertise," 5, 6; "Robin Hood," 8, 9; "Mutt and Jeff," 12; "Elks' Minstrels," 16, 17; W. H. Crane and company in "The Henrietta," 25, 26, 27; "The Prince of Pilsen," 28, 29; "High Jinks," 30; "A Fool There Was," 31.

POE MEMORIAL FUND

Mrs. Sheldon Lewis, known on the stage and screen as Virginia Pearson, has proposed the collection of a fund of \$20,000 with which to erect a memorial to Edgar Allan Poe. Miss Pearson has started the fund with a contribution of \$250. A committee is being organized to supervise the collection of the fund and the erection of the memorial.

Poe lies buried in a little obscure churchyard in Baltimore.

BLANCHE WALSH LEFT \$1,000

Blanche Walsh, the actress, who died in Cleveland, Oct. 21, left an estate worth only \$1,000, according to papers filed recently in the Suffolk County Surrogate's Court. Letters of administration have been granted to her husband, William M. Traverman, who owns a Summer home in Shoreham, L. I.

GOSSIP

A Wagner programme will be the feature of the second orchestral concert of the People's Symphony at Carnegie Hall, on Sunday afternoon, Dec. 19. Kathleen Howard will be the soloist. She will sing "Waltraute's Ersatzlung" from "Die Götterdaemmerung."

The engagement of Julian Eltinge in "Cousin Lucy" at the Bronx Opera House has been extended another week.

HeLEN Goff, the singer, has joined the cast of "A World of Pleasure," at the Winter Garden.

The annual entertainment of the Stage Children's Fund, of which Mrs. Millie Thorne is president and Lee Shubert honorary president, will be held at the Comedy Theater on Sunday evening, Dec. 26.

Florens Ziegfeld, Jr., has arranged to present the Hawaiian Orchestra, from the Hawaiian Building at the Panama-Pacific Exposition, in his "Midnight Frolic" atop the New Amsterdam Theater next month.

Channing Pollock spoke on "The Work of the Play," Dec. 1, before the Present Day Club of Princeton University, of which the president is Mrs. Grover-Cleveland Preston.

Hon. John Barrett, representing the allied Pan-American governments, has commissioned John Philip Sousa to write a march comprising the national songs of all the republics of North, Central and South America for use at the Pan-American convention to be held in Washington from Dec. 27 to Jan. 5.

"Fads and Follies" is the attraction this week at the Garrick Theater. A feature of the performance is a spectacular dance by Omar Ave Margia.

At the legatee's sale by Miss A. G. Larner and Miss B. M. Kendall, held recently at the American Art Galleries, a jacket once the property of Jenny Lind, of muslin and Valenciennes lace, trimmed with pink satin ribbon, was sold for \$190.

George Barrere, the distinguished flutist, will be the assisting artist at the next concert given by Mr. and Mrs. David Mannes at Aeolian Hall, Monday evening, Dec. 6.

Isabel Hauser, pianist, and the Sasiavsky String Quartette will give their annual concert at Aeolian Hall on Tuesday evening, Dec. 8.

Eugene Walter has leased the Westervelt dwelling at 145 West Eighty-seventh Street. Claude Lewis is in stock at Moose Jaw, Can.

Emma Bunting opened a four weeks' stock engagement at Memphis, Tenn., and will present these four bills: "Rebecca of Sunnybrook Farm," "Jerry," "Help Wanted," and "Nobody's Child." The last play is by C. T. Dazey, author of "Old Kentucky." Miss Bunting presented it early in the season at Oklahoma City. H. H. Fraze has promised to come to Memphis to witness the next production of the play with an idea of offering it on Broadway.

Dodson Mitchell has replaced Emmett Corrigan in the leading male role in "The Eastern Magdalene."

Josephine Whittell has joined the cast of "Sybil," which the Frohman Company will shortly produce.

Stewart Baird, late of "To-night's the Night," has been engaged for an important part in "Sybil." Frank Pollock has taken

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HARTFORD, CONN.

HARTFORD, CONN. (Special).—"Dancing Around" played to capacity audiences at Parsons's, Dec. 20, 21. Once again the local populace displayed that cold and critical taste for which the city is noted. Elsie Ferguson in "The Outcast" for one performance Nov. 24 to large audience. Harry Lauder was the attraction Thanksgiving Day to large houses. The Howe Travel Pictures, Nov. 27, 28.

The Hartford will in the future show Mutual pictures. Vaudeville as in past. The Palace is drawing capacity audiences as usual. The Star has gone back to vaudeville.

SEYMOUR WEMMSS SMITH.

BIRTHS

Twin girls were born a few weeks ago to Sebastian Merrill, of the Sebastian Merrill Troupe of Bicyclists, and his wife, known on the stage as Muriel, the Australian violinist.

MARRIAGES

Gertrude C. Foye, leading woman of the "When Dreams Come True" company, and Frank Bartlett, a civil engineer, of Boston, were married in Denver, Colo., Nov. 25. The couple met three years ago, when Mr. Bartlett was attending the Massachusetts Institute of Technology in Boston.

Claiborne Foster Conney, known on the stage as Claiborne Foster, was married in New York on Nov. 9 to Lieutenant James McD. Cressap, U. S. N. The bride is prominent in Southern society circles. She made her debut on the stage six years ago in "The Blue Bird." Since then she has appeared in "Miss Daisy," "A Full House," "Cousin Lucy," and "Abe and Mawruss." She is a niece of Benton McMillan, Minister to Peru and formerly Governor of Tennesses.

Leahie D. Carter, son of Mrs. Leahie Carter Payne, the actress, and Miss Frances S. Gork, were married in Chicago, Nov. 17. Mr. Carter recently figured in a court proceeding to prevent the will of his father, Leahie Carter, Sr., from being admitted to probate. The will cut off the son because "he had chosen to live with his actress mother."

Tina Lermer Bachner, Russian pianist, and Vladimir Shavitch, of New York, were married in San Francisco Nov. 19. Mrs. Bachner was granted a divorce Nov. 17 at Reno from Louis J. Bachner, of Berlin. She and Shavitch were musical students together in Berlin ten years ago.

DEATHS

EVERETT J. MURRAY, a juvenile actor with the Corse Payton Stock company in Brooklyn, died Nov. 23, at his home, 377 Rodney Street, Brooklyn, of a complication of diseases. He was twenty-three years old. He leaves a sister and two brothers.

CHARLES M. SCHMITZ, a violin and cello performer, and for years widely known in musical circles, died Nov. 21 at his home, 115 South Thirty-third Street, following a lingering illness. He was seventy-three years old. In 1889 he completed twenty-five years as leader of the Germania Orchestra, and later was associated with Theodore Thomas as a soloist.

Mrs. ALEXANDER M. PATCH, wife of Capt. Alexander M. Patch, U. S. A., retired, and mother of William Moore Patch, until recently managing director of the Miles Theater, Pittsburgh, died at her home, Doneaghmore, near Lebanon, Pa., on November 22.

C. H. PECKHAM was instantly killed Sept. 28 by a Boston and Albany passenger train at Van Hoosen's Crossing, N. Y., two miles from his home. The body was taken to Washington, D. C., Mr. Peckham's former home, for burial. Mr. Peckham had many professional friends who will be grieved to learn of his death. He leaves a widow (Cecile Donaldson), a former professional, who retired some years ago.

SCHNEIDER.—Samuel Schneider, Hebrew actor, who played leading roles at Kessler's Theater on Second Avenue for many years, died Nov. 12 in his thirty-eighth year. He was born in Russia, and came to this country eighteen years ago.

FOX.—Mrs. Julia Fox, one of the last of the old school of players of the American stage, died Nov. 22, at the age of seventy-four. With her husband, the late Joseph W. Fox, she played with Edwin Booth, Lawrence Barrett, William Florence, and Ada Rehan. Her first stage appearance was with the original "Black Crook" company. Her last engagement was less than a year ago with Kirk Brown's Stock company. She is survived by three daughters.

HOLLINGSHEAD.—Mrs. Rosalie Murdoch Hollingshead, daughter of the late James E. Murdoch, the famous Civil War time actor, died Nov. 16, at the home of her daughter, Mrs. D. L. James, 310 Oak Street, Mt. Auburn, O., in her eighty-first year. Mrs. Hollingshead in early life was a well-known elocutionist. She had trained herself a dramatic career but married before she made her debut. Her father was one of the most famous actors on the American stage. During the Civil War he gained great renown for his patriotic readiness at military camps.

Mrs. ALVIN FRIEND SINzheimer, one of the best known orchestral pianists in New York and for many years prominent in the musical organizations of the city, died Nov. 20, at her home, No. 65 West Eighty-third Street, of a complication of diseases. Mrs. Sinzheimer was born in this city and obtained her musical education through Ferdinand von Inten and Raphael Josephy in New York, and Theodor Leeschitsky, in Vienna. She made her debut in concert work with the Theodore Thomas Orchestra, and played with the Symphony Orchestra and the Kneisel Quartette. She had been actively engaged in concert work and teaching until her illness became serious.

GRANVILLE.—Algernon Granville, father of Bernard Granville, the actor, and uncle of Granville, Broadway playwright and producer, died of peritonitis at Grant Hospital, Columbus, O., Nov. 20, aged fifty-nine years. Mr. Granville was born in London, Eng., and was educated at Oxford University.

HUNTINGTON

HUNTINGTON, IND. (Special).—Selwyn and Company presented the "Twin Beds" at the Huntington Theater Nov. 8; large audience; first time in this city; presenting company were exceptionally good; in fact, few better companies have been seen in Huntington. The part of the tenor's wife, Signora Monti, played by Miss Virginia Fairfax, was the feature of the evening, as she was seen on the part in Huntington, after three rehearsals.

Augustine Pitou, Jr., presented Fluke O'Hara in "Kilkenny" Nov. 18 to a large audience; good company.

"Happy Helney," with Ben Holmes in the leading role, matinee and night, pleased two big houses.

"The Shepherd of the Hills" Nov. 25. ISIDORE L. MARX.

DORIS KEANE IN LONDON

LONDON, Nov. 25 (Special).—Miss Doris Keane appeared to-day at the great Russian benefit given at the Alhambra, with Owen Nares. She presented a new one-act comedy, entitled "Catherine the Great," and written by Miles Mallinson. Miss Keane created the role of the Empress. Queen Mary and Queen Alexandra occupied the royal box. This is the second appearance of Miss Keane before them. Earlier in the season they were present at a performance of "Romance."

JOLSON FAILS TO APPEAR

Leave "Dancing Around" Company During Performance in Baltimore

BALTIMORE (Special).—Al. Jolson, star of "Dancing Around," the attraction at the Academy of Music last week, failed to appear for the matinee performance Saturday, Nov. 27. L. J. Rodrigues, manager of the company, received a note from him which stated that he was ill. Inquiry developed that the comedian had paid his hotel bill and had boarded a train for parts unknown.

Mr. Rodrigues stated that Mr. Jolson has had trouble with his throat for some time. Several weeks ago while in Toronto he was advised to stop singing, lest he lose his voice.

The "Dancing Around" company will reach New York, Dec. 5, and after resting for a few weeks, will begin rehearsals for the new Winter Garden production, in which Mr. Jolson is to be featured.

NEW FISKE-MOOSER PLAY

Sponsors of "Mrs. Boltay's Daughter" to Produce Drama by Princess Troubetzkoy

Harrison Grey Fiske and George Mooser, who recently sponsored "Mrs. Boltay's Daughters," a play from the Hungarian by Marion Fairfax, have accepted for production a new drama by Amelie Rives, the Princess Troubetzkoy. The company is being selected and rehearsals are to begin the first of the week.

The Princess is the author of many novels, but this is her first play ever to be produced.

"TIT FOR TA" BEGINS TOUR

"Tit for Tat," a new musical play, began a tour last Monday night in Stamford, Conn. The cast comprises Walter Jones, Leola Lucey, Nanette Flack, Alfred Latell, Edna Whistler, Harry Stafford, Harry Macdonough, Vincent Sullivan, and a large chorus.

FESTIVAL AT THE NEIGHBORHOOD

"Thanksgiving," an Autumn festival, was presented at the Neighborhood Playhouse, Saturday and Sunday nights, Nov. 27 and 28.

MACON, GA.

MACON, GA. (Special).—Grand: "A Fool There Was" Nov. 17; small house, "Birth of a Nation" Nov. 25; "High Jinks" Nov. 30.

Palace: William Farnum and Dorothy Bernard in "The Broken Law," Nov. 22, 23; Geraldine Farrar in "Carmen," Nov. 24, 25; Hazel Dawn and John Mason in "The Fatal Card," Nov. 26, 27.

Princess: "Broken Coin," Nov. 22; "The Price of Silence," Nov. 23; "Silk Hose," "High Measure," and "Madame Bath," Nov. 24.

Hoover: "They Are Human" and "Father Lucky Escape," Nov. 25; "The Second Son," "Liquid Dynamite," and "Promissory Notes," Nov. 26; "Diamond from the Sky," "Hazards of Helen," and "The Circus," Nov. 27.

Macon: "For the Honor of the Crew" and "Half a Million," Nov. 22; "Laurels of Tears" and "Hats Is Hats," Nov. 23; "Cartons on a Yacht," Nov. 24; Charlie Chaplin in "A Night in the Show" and "The Dream Seekers," Nov. 24; Frank Keenan in "The Long Chance," Nov. 25; "The Woman's Share," "His Three Brides," and "The White Light of Publicity," Nov. 26; "Neal" of "The Navy" and "What the River Foretold," Nov. 27.

ANDREW OLIVER ORE.

NORWICH, CONN.

NORWICH, CONN. (Special).—The Davis Theater, under the direction of Mr. Al. Grax, continues to give fine bills to capacity houses. Week of Nov. 22, the feature pictures have been the Vitagraph production, "The Juggernaut," featuring Anita Stewart and Karl Williams; "The Second In Command," with Francis X. Bushman, and "The Great Adventure," with William Farnum.

The vaudeville bill consisted of Jessie Blair Sterling and her eight Highlanders, and the Gardner Vincent company, in the spectacular fantasy of "Winning a Queen," "Nobody Home," Dec. 2. Harry Lauder, Dec. 11.

The Alvin presented week of Nov. 22 Marquerite Clark in the Paramount feature picture, "The Pretty Sister of Jones," with good vaudeville acts. The latter half of the week John Mason in Daniel Frohman's production of the Paramount picture, "Jim the Penman."

The Colonial continues the serial "Neal of the Navy," and for a Thanksgiving attraction Clara Kimball Young in "Marrying Money," and Arthur Campbell in tenor solos.

EDWARD H. TEBBITS.

DATES AHEAD

(Received too late for classification.)

BLUE Bird (Messrs. Shubert): Newark, N. J., Nov. 29-Dec. 4.

CARIBBEAN: Mrs. Patrick: Newark, N. J., Nov. 29-Dec. 4.

DADDY Long-Legs (Henry Miller): Toronto Nov. 29-Dec. 4.

EVERYWOMAN (Henry W. Savage): Lynchburg, Va., 1. Bluefield, W. Va., 2. Roanoke, Va., 3. Bristol, Tenn., 4.

FRECKLES (Western): Broadway Amusement Co.; Cherokee Is., 4. Parker, S. D., 6. Sibley, Ia., 7.

FRECKLES (Southern): Broadway Amusement Co.; McCook, Neb., 3. Bartley 4. Norton, Kan., 8.

ILLINGTON, Margaret (Selwyn and Co.); Anadonna Mount, 1. Missouri 2. Spokane, Wash., 3. 5. Livingston, Ida., 6. Walla Walla Wash., 7. North Yakima, 8.

PEG o' My Heart (Co. A; Oliver Moroso): Bucyrus, O., 1. Tiffin 2. St. Marys 3. Lima 4. Louisville, Ky., 6-8.

PEG o' My Heart (Co. C; Oliver Moroso): Mantl 1. Nephi 2. Lehi 3. Park City 4. Evans- ton, Wyo., 6. Cheyenne, 8.

STAR: Frances (David Belasco): Indianapolis, Ind., 1. Evansville 2. Terre Haute 4.

WHITE'SIDE, Walker (John Cort): Cedar Rapids, Ia., 2.

YOUNG America (Cohan and Harris): Hartford, Conn., 2-4.

WEST—NORTHWEST

SAN DIEGO

(Special).—The Spreckles has been taken over by the Hippodrome Circuit, and will run vaudeville for the balance of the season. The programme will consist of six acts, a five-reel photo-drama, and the Pathé Weekly, all regular road attractions, which have been booked by the Spreckles, will be transferred to the Isis. "Trial" on "Trial" will be the first attraction to play the Isis, under the new plan, Nov. 29.

The Jane O'Roark Players, at the Empress, gave a splendid performance of "Her Husband's Wife" week Nov. 14. Miss O'Roark in the role of Emily Ladew was very pleasing. Broderick O'Farrell as the Husband was seen to advantage. Business has been very good.

Holland and Dockrell, with their equestrian act, head one of the best bills seen at the Sa-

voz. The Pickwick, devoted to Feature films for a long time, has entered the vaudeville field, and will play four acts of the Levy Circuit, as well as the regular feature film. The price will remain the same as it has been, 10-20 cents. Week Nov. 15, the programme was made up of the Gene Muller Troupe, and was followed by the Three Clares, Jack Martin, and Hick and Seymour.

The Gaiety opened Nov. 14 with vaudeville and pictures, and made a bid for patronage with Fred King, Bob Hargraves, and Nina Gonzales, Spanish dancer. The opening house was good.

People's People Theater company gave "The Will," and "The Twelve-Pound Look" at the Little Theater Nov. 11 at La Jolla. Miss Lucille Spinney gave a splendid portrayal of the character of Kate in "The Twelve-Pound Look."

The Princess has "The War Pictures" from the German side for a drawing card at advanced prices, and business is up to the standard.

San Diego now has four vaudeville theaters, one stock house, and one regular road attraction house, which with such fine picture theaters as the Broadway, Cabrillo, Plaza, Supurbia, as well as a great number of minor picture houses, has put our amusements very much in the fore-ground.

MARIE DE BEAU CHAPMAN.

DENVER

(Special).—David Harum, at the Denham Nov. 21-27, gave Carl Anthony a character lead, the sort of role he most enjoys. Robert Harrison had an astonishing make-up as a cadaverous villager. "Under Cover" week Nov. 29, in which Forrest Orr makes his first appearance with the company.

Valeska Suratt whirled the Orpheum into the trend of popularity week Nov. 22. She was assisted by Mel Stokes, John Willard, Dancing Higgins, and Harold Abbott.

"When Dreams Come True," lacking Joseph Santley, did its best to please and with fair success at the Taber Nov. 21-27. Barrett Greenwood and Dorothy Quintine had the leads.

"The Birth of a Nation" is booked for the second week of December.

The Broadway continues dark until the first of the month, when Walter Whiteside will play "The Typhoon" and "The Melting Pot."

Joseph Van Camp, for fifteen years employed on the stage of this city, died Nov. 21. His funeral was held under the auspices of the Denver theatrical Stage Employees Union, Nov. 7.

Alfred Hayes lectured before the Drama League on "Poetic Drama," Nov. 28.

The many friends of Dr. Granville Forbes Sturz, director of the Little Theater, Los Angeles, and well-known author and playwright, are glad to welcome him back to Denver.

FREDERICK D. ANDERSON.

PORTLAND, ORE.

(Special).—The Baker Players, week of Nov. 14, succeeded brilliantly in producing the atmosphere and the human appeal of "Polly of the Circus," and well-filled houses were the reward. Besides Frances McHenry and Edward Woodruff, in the leading roles, Elizabeth Ross, in the role of Maudie, and William Dills, as Haste, Jones, made distinct hits.

Claud Gillingwater, with his playlet, "The Election of Governor Locke," deservedly headed an excellent bill at the Orpheum. The high class Spanish dances of Eduardo and Elisa were heartily applauded. James Diamond and Sybil Brennan gave an act filled with clever humor.

Joe Whitehead, not monologist, was the individual hit at Pantages. Johnson, the talking cartoonist, gave a highly meritorious act. Bothwell Browne's "Green Venus" headliner, contained attractive dancing and artistic stage settings.

Lach Cohen, Portland soprano; Doyle and Elaine, styling themselves daffydolls; and "Heecore," a French poodle, ran strong on a strong bill at the Empress.

Madame Lucie Valair, Parisian mezzo-soprano, who during the past year has made her home in Portland, scored marked success in her initial concert at the Helix.

Dillon and King, at the Lyric, made good with "The Glob Trotters," a comedy with an amusing plot. The Columbia Male Quartette strengthened the sprightly feminine chorus.

JON F. LOGAN.

PITTSBURGH

PITTSSBURGH (Special).—The Ziegfeld Follies, more elaborate this season than last, played to S. R. O. business during Thanksgiving week at the Nixon. The principals this year were, and the musical numbers far in advance of previous ones. "Under Cover" week Nov. 29.

The Alvin had a good attraction in "Experience," Nov. 22-27, the cast headed by William Mollon. Among others in the cast were Mary Mollon, George Berry, Jean King, and Everett Clegg, the midgets.

"A Little Girl in a Big City" was the offering at the Lyceum during Thanksgiving week. The piece possessed some very tense situations, and the interest never lagged. Beatrice Loring handled the leading role satisfactorily and was ably supported. "The Yellow Ticket," Nov. 29 to Dec. 4.

Harry Green and company were the headliners at the Davis, Nov. 22-27, in "The Cherry Tree," a playlet by Aaron Hoffman. This was one of the best acts seen here this season. Gertrude Vanderbilt and George Moore, Josie Hatcher and company, and George East and company were prominent on the bill. "The Red Heads" will head the bill Nov. 29 to Dec. 4.

"The Birth of a Nation" ended its Pittsburgh engagement Nov. 27, having played here for thirteen weeks and broken the record of any other long engagement. The regular vaudeville season open at the Miles, Nov. 29, with the same policy as last season. Al Reeves' Show Boat, the Colonial and Victoria had satisfactory attractions.

The Motor Square Garden had Spellman's Circus week of Nov. 22.

D. JAY FACKNER.

CHICAGO

Four Openings the Current Week—Four Holdovers—Strollers Entertain Otis Skinner

CHICAGO (Special).—“Ziegfeld Follies” opened at the Illinois Sunday night, and was a “hurrah.”

“Nobody at Home” at the Princess.

“The Lilac Domino,” Andreas Dippel’s production, at the Garrick.

“Androcles and the Lion” and Anatole France’s “The Man Who Married a Dumb Wife” opened at Powers Monday night, Nov. 29.

The plays that continue are: “It Pays to Advertise,” at the Grand; “His Majesty Bunker Bean,” at the Cort; “Cook o’ the Wall,” (Otis Skinner), at the Blackstone; “The Hindu Gods” and Grottoes, at the Little Theatre.

The Strollers, a theatrical club which provides about the only place where players may gather for entertainment of their own sort, is growing so that the Board of Managers has authorized the taking of the lease of the adjoining part of the third floor of the building at 14 North Dearborn Street. The Saturday night events at that club are largely attended. Otis Skinner was the guest recently, and was much interested in the collection of theatrical photographs, programmes, posters, and the like. Those present that night were: Otis Skinner, Will J. Davis, Sr., Robert Sherman, Townsend Walsh, Wilson House, Grace Mitchell, Will M. Cross, Arnold Hirsh, George Kingsbury, Ed. W. Rowden, Sr., Charles W. Young, E. E. Meredith, Harry Sheldon, Merle H. Morton, Glenn C. Burt, Sam Bawitz, Dave Hamill, Fred M. Barnes, Richard C. Carroll, George Klimt, Louis Plaski, C. H. Johnston, Herbert S. Ranton, E. P. Simpson, James S. Hutton, William H. Clifton, Richard Carlyle, Orville Bunnell, F. P. Prescott, William Kibble, Fred A. Bennett, Warren Warren, William R. Brown, E. D. Basal, Leon Hahn, Charles Sharp, Adolph Marks, Fred Myers, A. Miles Bennett, Z. A. Hendricks, J. V. Byrne, W. Young Mack, J. Allen White, Lincoln J. Fisher, Frank E. Davidson, F. Winters, David Beecher, Walter M. Koll, A. C. Bushell, Otto Weener, Newton Beers, George A. Byrne, and Howard Brodski.

Among show folks who gathered at French Lick, Ind., recently were Mr. and Mrs. William Kibble, Mr. and Mrs. Thomas Hanks, Mr. and Mrs. George Gatts (Grace Hayward), Mr. and Mrs. Frank A. P. Gazzolo, and Marie Dresser and her husband, George H. Nicolai was there a few weeks ago.

Robert Sherman’s new play, “The Girl Without a Chance,” has been booked for nine weeks on the Stair and Haylin Circuit.

Frank Minor has Dan Lewis’ part in “September Moon,” while Royce and Clifford and E. P. Churchill have turned into a tabloid.

E. D. MEREDITH.

BOSTON

Rabinoff-Pavlova, Opera—Toy to Movie Field—Current Bills—Tattle

BOSTON (Special).—The Boston public is gradually awakening to the fact that the Rabinoff-Pavlova company is offering them first-rate opera. The audiences for “Bohème” (with Teyle and Botta) last Friday and for Saturday’s performance of “Butterfly” (with Miura) were large and Mr. Rabinoff and Miss Pavlova now have some cause for feeling encouraged as to the remaining weeks of the engagement. The intention they are said to have had, however, of re-establishing the Boston Opera company for an annual season of twelve weeks, will probably be abandoned. It is probably true that the management made two mistakes in using here the name of the Boston Opera company, of none too happy memory, and in coming to Boston so early in the season—though the chief responsibility lies with the opera-going public.

Following announcements first that the house would close, and then that it would remain open, the Toy Theater, after all, closed on Nov. 29, and Cyril Harcourt’s amateur comedy “A Place in the Sun” has gone no longer. It need surprise no one to hear that the handsome and hopefully planned little theater has gone over to the movies. After the closing of the house, the management’s prize of \$50 for the best fifty-word characterization of “A Place in the Sun” was awarded to Miss M. A. Cornelius.

The “Mary Young Christmas Tree,” a holiday festivity for children, will be held again this year at the Castle Square.

James K. Hackett’s Shakespearean campaign will begin in Boston in January.

Franklyn Underwood and Ethel Grey Terry have left the cast of “Sadie Love.” The play attracted a good deal of undergraduate notice while it was here. Marjorie Rambeau made a pleasant impression, and Cecil Yapp did well with a small part.

The current bills: Plymouth, Margaret Anglin in “Beverly’s Balance”; Hollis, Marie Tempest in “The Duke of Killercrankie” and “Rosalind”; Tremont, “Quinneys”; Colonial, “Watch Your Step”; Shubert, “The Only Girl”; Wilbur, “Experience”; Park Square, “Twin Beds”; Castle Square, “Within the Law”; Majestic, “The Battle Cry of Peace.”

Keith’s Bijou is showing the French Government’s war pictures.

The annual “Movie Ball,” for which a delegating film stars comes over from New York, takes place Dec. 1.

Henry Doron, who has been a member of Ethel Barrymore and Mrs. Campbell’s companies, is to coach the Harvard Dramatic Club.

After an examination of the statutes the city authorities have permitted Madame Miura to use a real baby in “Butterfly.”

FORREST ISARD.

CLEVELAND

CLEVELAND, O. (Special).—It’s a week of unusual occurrences at the Duchess. To begin with, the play, “Sylvia Runs Away,” which the Duchess Players are presenting, is the work of a Cleveland man, Robert Housum. He was formerly in the dramatic department of one of the clubs of the city. Mr. Housum returned here from New York in time for the opening performance.

There is also to be a “Western Reserve Night” and a “Case Night,” under the auspices of the local colleges. The two schools, bitterest

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MESSRS. SHUBERT present

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A Lancashire Comedy

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LOU-TELLEGREN

in THE WARE CASE

By GEORGE PLEYDELL.

of rivals, have just ended their football sea-

sons, will celebrate the victories by a night at the Duchess.

This week, too, sees the inauguration of Manager Stacey’s idea of having members of the cast give short talks to the audience between the acts. At the Tuesday matinee, Miss Valentine, the leading lady, will discuss “Dress.”

RALPH A. HATES.

SAN ANTONIO

SAN ANTONIO, TEX. (Special).—“The Birth of a Nation” played to capacity business every day for a week, and about twenty thousand people here saw it.

Coming attractions: “Damaged Goods,” Nov. 11, 12; Al G. Field’s “Minstrels,” Nov. 13, 14;

return engagement of “September Morn,” Nov. 15; Forbes Robertson, Nov. 18, 19; “Potash and Perlmutter,” Nov. 22, 23; “Daddy Long-Legs,” Nov. 24-26; “The Outcast,” Nov. 29.

Business has not been very good at the Grand for the past month, but conditions are much better now, and the management looks for a splendid season this year.

HADEN F. SMITH.

FIRE DESTROYS TENT THEATER

LITTLE ROCK, ARK. (Special).—Fire of un-

known origin discovered in the rear of the stage in the Melville Tent Theater, Little Rock, Ark., Nov. 22, destroyed canvas, seats, stage ward-

robes, and band instruments. Other losers, besides Bert Melville, were: Miss Lillian De Armond leading lady; Jack Vinson, Mrs. Sadie De Armond, Dorothy Primrose, Irene Armond, Harry Layton, Joe Haggerty, James Walker, Eddie Moore, Gus Miller, Joe Jacobs, A. Watson, Paul Maxwell, Frank Knight, Jan Garver, Harry Reach, James Clark, C. Kingsley, and J. R. Copeland. The Melville Comedy company is playing the open nights at the Kemper Theater, and the other nights at the Palace motion picture house.

C. H. DUTTLINGER.

—

NEW YORK THEATERS

EMPIRE

Broadway & 40th St. Evens.

at 8:15. Mats. Wednesday and Saturday at 2:15.

CHARLES FROHMAN, Manager

Charles Frohman presents

JOHN DREW

In the new three-act comedy

THE CHIEF

By Horace Annesley Vachell.

LYCEUM

W. 45th St. Evenings at 8:15. Mats., Thursday

and Saturday at 2:15.

CHARLES FROHMAN Manager

CHARLES FROHMAN presents

Ethel Barrymore

IN

OUR MRS. McCHESNEY

A dramatization of Edna Ferber’s Emma

McChesney Stone. By Geo. V. Hobart and

Edna Ferber.

ELTINGE

W. 42nd St. Evenings at 8:15; Matines, Wednesday and Saturday at 2:15.

SELWYN & CO. present

Fair and Warmer

A Farce for Laugh Lovers

By Avery Hopwood.

Cast includes Madge Kennedy, Olive May, Ralph Morgan, Janet Beecher, John Cumberland, Hamilton Revelle, Harry Lorraine, others.

REPUBLIC

W. 43rd St. Evens. at 8:15. Mats., Wednesday and Saturday at 2:15.

A. H. WOODS presents

COMMON CLAY

A new American play in 3 acts

by Cleves Kincaid, with

John Mason and Jane Cowl

An All Star Cast.

Longacre

Theatre, W. 48th St. Phone

Bryant 23. Evgs. 8:15.

Mats. Wed. & Sat. 2:15.

COHAN & HARRIS Present

Leo Ditrichstein

in the realistic comedy in 3 acts

THE GREAT LOVER

By Mr. Ditrichstein and Frederic and Fannie Hatton.

Garden Theatre

27th St. and Madison Ave. Phone 906 Grosley.

EMANUEL REICHER, Director

Beginning TUESDAY EVENING, NOVEMBER 16,

first time in United States.

“WHEN THE YOUNG VINE BLOOMS”

by Bjornstjerne Bjornson, with

EMANUEL REICHER, HEDWIG REICHER, BERTHA MANN, KIRAH MARKHAM, ALBERTA GALATTIN, ERNITA LASCELLES, HELEN MAY, ALICE MARTIN, BATHRINE HERBERT, LOUISE BERGGREEN, ROSALIE MATHIEU, RUPERT HARVEY, AUGUSTIN DUNCAN, JOHN LANGRANGE, HUGH POWELL, JOHN WRAY, and GUTHRIE.

Beginning TUESDAY, DECEMBER 14, “THE WEAVERS,” by Gerhart Hauptmann, the greatest labor play of the age. First production in English in this country, with a special cast of more than seventy persons.

Information regarding the season of THE MODERN STAGE and THE AMERICAN PEOPLE’S THEATRE furnished upon request to the Executive Offices, 1400 Broadway, New York City.

VANCOUVER

VANCOUVER, B. C. (Special).—The Avenue

Theater opened with a very ordinary performance of “The Calling of Dan Matthews.” That was followed by a visit from the five-star cast presenting “The New Henrietta” with a pleasing brilliancy of finish. The work of Miss Laura Hope Crews, Miss Taliaferro, and W. H. Crane was most effective. On Oct. 29 and 30 “Peg o’ My Heart” pops up again, with Kitly O’Connor and Michel.

The Orpheum and the Dominion are showing some of the latest in pictures.

VICTORIA, B. C.—The beautiful Royal Victoria

Theater declared by Sir Johnston Forbes Robert

son and Martin Harvey to be the finest in Can

ada, according to Seattle and Vancouver. Vic

toria’s intensely English population has con

tributed a large number of men to the British army, with the result that amusements are not

much in favor this winter. Mrs. Fiske in

“Vanity Fair” is the attraction this week.

CAMPBELL WOOD.

NEW YORK THEATERS

New Amsterdam

W. 43rd St.

Evens. 8:15.

Matines.

KLAU & ERLANGER. Managers.

NEWS OF STOCK PLAYS AND PLAYERS



Stock holds its own. It does whenever there is a company that intelligently presents a play that has any merit. Price considered, stock seems to appeal to the atraegeers. If the question, Which is the most popular amusement? were submitted to the theatrical electorate, we make bold to say it would get the second highest vote, moving pictures coming first. In the reports received by the stock department of THE MIRROR, it is rare to find one which records a failure. In some way, the people in stock companies get nearer to their audiences than do the profession in the more pretentious plays. It is no reflection upon players of the legitimate to say that stock actors are more intent upon pleasing the playgoers than are the others. The "others" must please the manager first—the people, too often, are secondary considerations. Read THE MIRROR's stock reports and catch the drift.

"UNCLE TOM'S," UNION HILL, N. J.

"Uncle Tom's Cabin" was the attraction offered by the Keith Players, Hudson Theater, Union Hill, N. J., Thanksgiving week. Many versions of Harriet Beecher Stowe's are crudely done at the most, but W. C. Masson has given a production that is ideal in every way. Every member of the company was exceptionally well cast and settings were distinctly appropriate. The comedy of Mildred Florence in the role of Topsy was well done. Jack Roseleigh's Uncle Tom was a revelation. Charles C. Wilson as George Harris at last came into his own. Mr. Wilson has had very little to do in the past few weeks, but what he has done was taken care of in an efficient manner. Joseph Lawrence played the part of Simon Legree in a way that made the character noted. James R. Field as Marks was a clever bit of acting. Georgia May Fursman played Eva with childlike sweetness. Aubrey Rosworth as Sam was done in the usual excellent manner. Jessie Pringle's quick change from the role of Chloe to Ophelia was another demonstration of her already appreciated versatility. Julia Taylor as Eliza did well. The part of Mrs. St. Clair played by Dorothy Hammon was a trifle overdone. "Business is rushing," say Willie Goldhardt and Byron Randall in the box office.

This week, "The Vampire."

E. A. GREWE, JR.

HAZEL BURGESS CO., JACKSONVILLE

JACKSONVILLE, FLA. (Special).—For the first week in their new home, the Duval Theater, the Hazel Burgess Players presented "Kick In." The production was well presented and judging by the attendance the move will prove profitable. Joseph Remington as Deputy Garvey, Vernon Wallace as Chick Hewes, Hazel Burgess as Molly, C. Russell Sage as Charley Cary, Jessie Livingston as Mrs. Halloran and Shirley Mayberry as Memphis Bessie acquitted themselves admirably. "The Yellow Ticket," week Nov. 28-Dec. 4. "The Birth of a Nation" is booked at the Duval three days and the Hazel Burgess Players will be transferred to the Orpheum for this time. E. O. UEDEMANN.

HATHAWAY CO., BROCKTON

BROCKTON, MASS. (Special).—"The Shepherd of the Hills," as presented by the Hathaway Players for the holiday attraction week, Nov. 22, drew large and appreciative audiences. Stage Director William H. Dimock appeared in the title role and gave a finished and artistic portrayal of the character. Julian Noa as Young Matt and Herbert De Guere as Old Matt did exceptionally good work. Walter H. Bedell as Preachin' Bill did a good bit of comedy acting. Ruth Lechner as Sammy Lane gave a pleasing characterization. Leah Jayne proved her versatility by an excellent portrayal of the simple minded Pete. Marion Chester, John B. Whiteman, Elmer Thompson and Forrest Abbott did well in their respective roles. "Bought and Pair For," week Nov. 29. W. S. PRATT.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (Special).—The Mozart Players revived Denman Thompson's "The Old Homestead" at the Mozart, Nov. 22-27 and gathered bumper crops of big houses in return. Harry E. McKee, the capable director of the company, gave a wonderful impersonation of Uncle Joshua Whitcomb and invested the role with much of the deliciousness of its famous creator. Arthur Griffin, as Cy Prime, and Cliff Hyde as Seth Perkins, were delightful. Harold Salter made a capital Happy Jack and Gail Trulit a thoroughly adequate Aunt Mathilda. Alice Clements and Victor Browne, the leads of the company, rested for the week in the small parts of Annie Hopkins and Reuben Whitcomb. Others who did well were Emma Carrington, Verne Sheridan, Charles Dey, Henry Willman, Joseph Latham, Lee Parks, Roy Lee, George Haynes and Bert Alsworth. The special scenery and accessories were wonderfully good and the orchestra, under the direction of Carle Oitz, helped greatly. "Baby Mine," Nov. 28-Dec. 4. J. MAXWELL BEERS.

WADSWORTH PLAYERS SING

The Wadsworth Players selected for their first musical production of the season George M. Cohan's comedy, "The Little Millionaire." It had been heralded as something extraordinary, and the first-night audience fully appreciated the efforts of the company. The piece went well, as far as the original members of the company were concerned, but they had a serious handicap in the personage of an "extra" whom the management had secured for the current week only. Despite this the players carried the play through exceedingly well. Miss Gladys Wilcox as Primper the Maid and David Chase as Edward the Butler, scored a decided hit, they being responsible for a Trilby dance, which they went through delightfully. Miss Webba Lettina as Goldie Gray and Mr. Baker Moore as Robert Spooner, were well received, and when they sang "O You Wonderful Girl," they made the hit of the evening. Harry Huguenot, as Bill Costigan, was the cause of much laughter, and besides his usual comedy, supplied a song or two in a very catchy manner. Carroll Daly and Miss Edith Spencer also added to the success of the play, not only by their fine humor, but by their vocal selections. Richard Ogden played the part of Russel, Spooner's secretary, with ease. Next week, "Bought and Paid For," with "Baby Mine" to follow.

FRED H. ROHRS.

BRYANT PLAYERS, PITTSBURGH

PITTSBURGH (Special).—A new version of "St. Elmo" was presented by the Marguerite Bryant players at the Empire, Pittsburgh, last week. Miss Bryant gave a clever interpretation of Edna Earle, the blacksmith's daughter. As St. Elmo, Edward Larenze was all the role requires. Rose Adelle played Agnes in a satisfactory manner. Charles Kramer supplied the comedy, with Van Jiggens, Mrs. Ed. McHugh as Gertrude was excellent. William J. Florence was a strong favorite as Dr. Harding. As Rev. Hammond, Matt McHugh contributed a clever bit of character work. Joseph King in the small part of Aaron Hunt was fitted to the role. Frank McHugh as Gordon Leigh did well. Miss Bryant and Mr. Larenze were exceptionally good in the heavier scenes of the play. "Within the Law," week Nov. 22.

HAMILTON, ONT.

HAMILTON, CAN. (Special).—Leander M. Gardner, the popular and clever heavy man of the Temple Stock company, is taking a much needed rest of two weeks at Preston Springs. His work with the company opened last May, and has been hard and exacting. Very important and difficult plays are booked for the coming months.

MINNIE JEAN NISBET.

ST. LOUIS STOCKS

ST. LOUIS (Special).—The Players Stock Company continued their double bill policy at the Shenandoah, week Nov. 22. "A Widow by Proxy" afforded Francis Neilson a splendid opportunity as Gloria, and she amply met all requirements. Elsa Hiltz as Dolores did her best work. Mitchell Harris made a splendid Capt. Pennington, and Henry Hull was excellent as the lawyer. It would be unfair not to mention Marie Prather and Loretta Wells who played the maiden aunts. Vessie Farrell, Louis Calhern and Bob McClung complete a cast which was unusually well received.

Alternating with the performances of "Widow by Proxy" the Players were seen in "Little Lord Fauntleroy." Little Peggy Unerl, who is a great favorite, played the title role to the delight of her many admirers. Miss Neilson as "Dearest" was excellent, and Vessie Farrell created real atmosphere for the piece as the adventures. Stanley James as the Earl and Bob McClung as the Grocer were well cast. George Leary scored as the bootblack. William Macaulay, Henry Hull, Louis Calhern and Loretta Wells were all aptly cast.

Despite the unusual amount of labor Director Charles Sinclair has had in producing three bills in two weeks, he succeeded in making the Park Opera Company's production of "Bright Eyes" a very good one. Roger Gray as Tom, Mabel Wilbur as Dorothy, Louise Allen as Linda and Sarah Edwards as Mrs. Chase, constituted the big quartet which scored. George Nathanson, Tom Conkey, Mat Hanley and Royal Cutter gave excellent support.

V. S. WATKINS.

CRAIG PLAYERS, BOSTON

BOSTON (Special).—The Craig Players appeared in the old and still beloved romantic drama of "Prisoner of Zenda," with John Craig in the protean part of the red Rudolph and Mary Young as the Princess. It is the first time in six years that this play has been seen in this city and, with the events moving as they are in the Far East, it took on a new interest. The play is doing the best business since "Blindness of Virtue," and Mr. Craig will probably be wise in digging up some other old favorites. He acted with dash and vigor and made, as usual, a handsome figure in uniform and otherwise. The only weak spot in his performance was the sword duel, and it is difficult to determine whether that is his fault or his opponents'. James Seeley, called especially from New York to play Col. Sapt., a part he appeared in here many years ago when it was first produced, added new interest to the production and he played with his usual uncouth and intelligence. William Carlton played Rassendyll and Hentzau, and the latter much better than the former. Theodore Freibus, of course, was cast as Black Michael, in the play, and as his own ancestor in the prologue, playing well within the atmosphere of both periods, and getting his full share of mental blisses ("h" not "k") from his embittered audience.

Betty Barnicoat made a beautiful picture as Antoinette and was strikingly fetching in this alluring part. Donald Meek did not have much to do, but did it well in the role of Bertram, and Justine Adams, Vida Sidney, Al Roberts and Robert Capron, all added their bits to a very illusive performance. The production was picturesque and well done (byphen deleted).

Next week a repeat with "Within the Law," with which they packed the theater last Spring, with Mary Young as Mary Turner, in place of Miss Olson. IZARD.

NEW STOCK IN BALTIMORE?

BALTIMORE (Special).—There is a persistent rumor afloat in town to the effect that a new stock company will shortly be installed at the Auditorium, including many of the former favorites, just how many we cannot say. Since the disbanding of the Auditorium Players a few weeks ago the daily papers have been bombarded with letters from ardent supporters of the company demanding their return. There were so many of them that for a time we were baffled, but we are beginning to see light. As predicted in this column some weeks past, the Triangle Feature Films have failed to make good in Baltimore at the prices asked, and are now showing at 10 and 20 cents, and there is no rushing to the bank at these figures.

The Boston Grand Opera Company and Paviowa will sing and dance at the Lyric Dec. 27-28. The works chosen for presentation as forecasted are "L'Amore de Tre Bel" on Monday night, "Pagliacci" and the "Ballet Copella" at the Tuesday matinee and "Madame Butterfly" on Tuesday night.

I. B. KREIS.

STOCK OPENING IN OMAHA

OMAHA, NEB. (Special).—The King Theater opened Nov. 20, W. W. (Billy) Cole as general manager is again presenting North Bros. Stock company, featuring "Sport" North and Genevieve Russell in "The Great John Ganton," who at once caught on with public favor. Curtain calls and speeches were made. The house that has been dark for two years has the prospect of becoming the most popular stock house Omaha ever had.

A. KAHN.



The Popular "Character Man" of the Keith Players, Union Hill, N. J.

"Genial Joe" Lawrence, character man of the Keith Players, Union Hill, N. J., is one of the most highly esteemed men in the profession, and well deserves the good opinion so openly expressed by theatergoers wherever he has appeared. He has played stock in Cincinnati, Chicago, Cleveland, Detroit, Brooklyn and with Jessie Bonstelle's company at the West End Theater, New York City. Mr. Lawrence has enjoyed a five years' engagement with the Keith interests, a remarkable tribute to his thespian ability. He has appeared under the Keith banner in Cincinnati, three seasons in Portland, Me., and last season in Union Hill. He has also played two seasons in Portland, Me., under the manage-

KEITH'S BRONX PLAYERS

George Broadhurst's four-act romance of to-day, "What Money Can't Buy," was presented for the first time in stock by the B. F. Keith Players at the Bronx Theater week Nov. 22. Howard Lang, a big favorite here, returned for a special two weeks' engagement in the part of the American. Mr. Lang played his scenes with all the technique of a finished artist. Arthur Harry, seen earlier with Maude Adams, made his first appearance with the company in the role of the king, which he played with fine judgment. Walter P. Richardson scored as the son, and Catherine Tower infused an acceptiveness of manner and charming naivete into a delightful characterization of the princess. Albert Gebhardt won approval in the role of the prince, and Walter Marshall and Fred C. House appeared to advantage as the chancellor and the secretary. Luella Morry gave a good account of herself as the queen, and Margaret Fielding had a congenial role in the part of the dancer. Conscientious work was also reflected in the efforts of Caroline Morrison as the countess, William Seels as a waiter, Russell Parker as an old waiter and Albert Hickey as the financier. Week Nov. 29, 20-Dec. 4, "The Lottery Man."

CRANE-SHIRLEY, SCHENECTADY

SCHENECTADY, N. Y. (Special).—The Crane-Shirley Co. resumed its engagement at the Hudson Theater after an absence of four weeks with a splendid production of "The Spendthrift," week Nov. 22-27. Mr. Crane gave an excellent portrayal of the husband, while Miss Shirley in the title role gave a characterization of the extravagant wife in a convincing manner. All the old favorites, including Grace Fox, Bijou Washburn, William Melville, Dudley Clements and Houston Richards, scored heavily. Week Nov. 29-Dec. 4, "The Lottery Man."

NAT SAHR.

PRINCESS PLAYERS, DES MOINES

DES MOINES, IA. (Special).—The Princess Players in "A Pair of Sixes," week Nov. 21. The company has presented the best farces seen at this playhouse this season. Robert Hyman, former leading man during the season 1912-1913, was seen to advantage, and his reappearance promised as much popularity as formerly. Fay Balinter was charming and wore some very stunning gowns. Mrs. Morrison, Miss Phelps, Wm. Forestelle, Arthur Young, gave splendid performances.

A. KAHN.



CATHERINE TOWER

Leading Woman Keith Players in the Bronx

The meritorious young woman whose picture is given above began her stage career when she was only seven years old. This was in the Shubert Stock company, under the direction of the late Will J. Dean. She was the lead in "Blue Grass" when she was 16. She was at one time Frances Starr's understudy in "Rose of the Rancho," lead in Manning Pollock's "Traitor," and in stocks in Toronto. For two seasons she was in "Within the Law" at Trenton. She is painstaking in her work and a favorite with the Bronx clientele.

POLI PLAYERS, HARTFORD

HARTFORD, CONN. (Special).—The Poli Players presented "The Old Homestead" before large audiences week Nov. 23 and did creditable work and demonstrated their versatility. John Ellis as the owner of the homestead was satisfactory. Harry Hollingsworth was all that could be desired as Happy Jack, the wanderer. It was rather an unusual role for Mr. Hollingsworth, however. Fayette Perry, although she took a difficult role, did excellently. Florine Farr, Forrest Seabury, Ben MacQuarrie, Ada Dalton, Hal Briggs, and the other favorites did well. Stage Director Ritchie appeared on the stage for the first time since he has been here. Dec. 27 will be the anniversary week for the company. During the entire year Harry Hollingsworth has appeared as leading man with a brief interval during the Summer when Dudley Ayres took his place. John Ellis, Ben MacQuarrie, Forrest Seabury, and Ada Dalton have all been here during the greater part of that period.

SEYMOUR WEMYSS SMITH.

STOCK OPENS IN SYRACUSE

SYRACUSE, N. Y. (Special).—The Grand Permanent Stock company opened its season here at the Grand Nov. 22 to a crowded house in "Under Cover." Edmund Elton, the leading man, has little to do, but he made the most of his lines and is highly satisfactory. Miss Maude Richmond, the leading lady, proved to be an accomplished actress of considerable emotional ability. Franklin George proved very capable. Dan MacMillen was a smiling success. Miss Margaret Knight played a very small part, but made an impression. Castle played the "hateful stuff" well. Others in the company include Norman Wendell, Hallie Bowsworth, Eddie McHugh, Dorothy Grey, Evelyn Watson, and Gilberta Faust. H. Percy Meldon is the stage director. Week Nov. 29, "Seven Keys to Baldpate." FREDERICK E. NORTON.

TEMPLE PLAYERS, MALDEN

MALDEN, MASS. (Special).—Before a large audience the Temple Players gave "Baby Mine" Nov. 22. The funny situations and lines were greeted by screams of laughter. As Zole Miss Inez Ragan had the best opportunity that she has had in Malden. Albert McGovern gave a good account of himself as the fond parent, Alfred; Miss Helen Grayce as Aggie was excellent; Jimmie was funny in the hands of Earl Howell. Mae A. McCaskey, Lawrence Brooke, Leona Powers, Frederick Loomis and William Porter pleased in minor roles. The play was well staged by Frederick Loomis.

**STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP.**

STOCK NOTES

Richard Ogden, the leading man of the Wadsworth Theater, started out to do something Monday evening, and went so far as to offer a pair of gloves to the first lady that would get up and sing, "Come Back to Dreamland." Poor Richard thought that nobody would answer the call, but some plucky young Miss stood up and sang it through twice in a most delightful way while he stood on the stage thinking of the price of the gloves saying goodby to him. Miss Edith Spencer will have the leading role in "Mother," while Miss Gladys Wilcox will have the lead in "Baby Mine," both pieces to be put on shortly by the Wadsworth Players.

Jane Lowe, John Adair, Jr., and their own company, and now in their ninth week of the second season, twenty-five weeks in all, at The Alhambra, Marion, O. Thanksgiving week the bill was "Rebecca, of Sunny Brook Farm." "Ready Money" followed. Miss Lowe and Mr. Adair are the youngest stock stars in the country handling their own affairs. They will open a Spring and Summer season at The Orpheum, Lima, O., April 2. They were recently entertained by the Phi Kappa Sigma Fraternity of the Ohio Wesleyan University, Delaware, O., at their fraternity house.

"Quincy Adams Sawyer," at the Garden, Kansas City, by the Dubinsky Brothers' company. Nov. 21. S. H. O.

The Orpheum Theater, Pittsburgh, burned Nov. 24. Valuation, \$70,000, total loss; insured for \$15,000; McMullen Bros., owners; Rheine & Kloeh, lessees.

Edward Lynch and associate players opened the stock season in Topeka, Kan., Nov. 15 in "The Only Son." The leading lady is Miss Jane McGrane. The engagement is for two weeks.

The Chester Wallace Players offered "A Bachelor's Romance" at the Warrington Opera House, in Oak Park, Ill., week Nov. 15, and gave a good performance. This is a new venture. Business has been fairly good to date.

Dr. Harry Marsh, who for the last year has been manager of the Margaret Fields Stock company, Plattsburgh, N. Y., will next year organize a musical stock company with a large repertoire of musical comedy plays. His success as manager of the Margaret Fields company is shown by the fact that the company has taken but a two weeks' vacation in the entire year.

GOSSIP

John Ardizoni and Louis Kimball have been specially engaged by Hugh J. Ward for his Australian company. Mr. Ardizoni will appear in "Twin Beds," in which, as the Italian, he scored a success in this country, while Mr. Kimball will play all of the light comedy juvenile roles.

Alice Dovey has been added to the cast of "Very Good Eddy," the musical comedy version of Philip Bartholomew's "Over Night," which opened at the Lyric Theater in Cincinnati Nov. 28.

Miss Perle Kincaid, lately with the Keith Stock company at the Bronx Theater, has been called to her home in the West by the illness of her mother.

Doris Page left for England Nov. 27 on board the St. Paul to join Albert de Courville's new production at the London Hippodrome.

John Harley, advance agent of "Trilby," who has been seriously ill in Buffalo for several weeks, was removed last week to the home of relatives in Chicago.

Fred Meek has resigned as business manager of Henry W. Savage's production of "Sari" to take charge of "The Birth of a Nation" in Pittsburgh.

Frederick Warde gave a Shakespearean recital to the prisoners in Sing Sing last Monday evening.

Robert Locker is announced as the winner of the poster prize contest of the Washington Square Players. His design is that of a Pierrot holding in one hand a tragic and in the other hand a comic mask.

Edith Wynne Matthison and Charles Rann Kennedy will give a reading of Mr. Kennedy's play, "The Servant in the House," at the Church of the Messiah, Park Avenue and Thirty-fourth Street, on the evening of Dec. 3 for the benefit of the Messiah Home for Children.

Mr. Louis Ancker, well known leading man in stock circles, opened last week at the Lexington Theater in "The Revolt" in support of Madame Olga Petrova. He has been engaged by the Shuberts for male leads in this production on its road tour.

Maurice Herrman, whose reputation and ability for historically correct costume is so well known in the profession, made the costumes for Mr. Sothern's "Lord Dun-dreary" production. Mr. Herrman is now at work on James K. Hackett's "Macbeth," and is making the costumes for this production from special designs. Viola Allen recently placed her order for the Lady Macbeth costumes, which she will wear in the Hackett production.

A performance for the benefit of the Italian Red Cross was given at the Lyric Theater last Sunday night. Featured on the programme was an original dramatic sketch in one act in English by Gasper Marone, entitled "Father and Judge."

Bonita, who is Mrs. Lew Hearn in private life, has been engaged for a principal part in "Town Topics," which reopened in Philadelphia last Monday night.

Sanger and Jordan have arranged with A. H. Woods for J. C. Williamson to produce "Common Clay" in Australia.

Lewis Edgard has been engaged by Grace George for an important role in "Major Barbara."

Edith Decker has been added to the cast of "Katinka," which Arthur Hammerstein will produce.

STOCK NOTES

HAZELE BURGESS

STOCK STAR
DUVAL THEATRE JACKSONVILLE, FLA.
WEEK OF NOV. 28—"THE YELLOW TICKET"



STOCK STAR

JACKSONVILLE, FLA.

WEEK OF NOV. 28—"THE YELLOW TICKET"

MONTAGU LOVE

Rehearsing in "The Ware Case"

ANN MURDOCK

Direction CHAS. FROHMAN

CHARLES DARRAH

In "ON TRIAL"

2d SEASON

Mgt. COHAN & HARRIS

ELIZABETH NELSON

In "A FULL HOUSE"

Direction H. H. FRAZEE

GEORGE ALISON

DADDY LONG-LEGS - - Southern Tour

Direction Henry Miller

Letters 16 Gramercy Park, New York

PEDRO de CORDOBA

In SADIE LOVE

Management OLIVER MOROSCO

FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. Cohan

ASTOR THEATRE

HAZELL COX

"AROUND THE MAP"

Management KLAU & ERLANGER

JOHN T. MURRAY

WINTER GARDEN PRODUCTIONS

Sole Representative

M. S. BENTHAM

PERCY HELTON

As "ART. SIMPSON" in "YOUNG AMERICA"

Management COHAN and HARRIS

GAIETY THEATRE

MABEL ELAINE

in Ned Wayburn's "Town Topics"

CLIFTON WEBB

Personal Representative, Chamberlain Brown

ALBANY, N. Y.

ALBANY, N. Y. (Special).—Oliver Morosco's "Peg o' My Heart" with Dorothy Mackaye as Peg, supported by a capable company, drew packed houses at Harmanus Bleeker Hall Nov. 22, 23. The fare, "A Pair of Sizes," well presented by a good company Nov. 24 pleased large audiences. Bernard Shaw's fable play, "Androcles and the Lion" preceded by the "Man Who Married a Dumb Wife," was appreciated by large audiences Nov. 25-27.

Manager Rhodes of the Empire offered an entertaining burlesque bill week Nov. 22-27 in "The Star and Garter" show headed by Margaret Lee, and assisted by a large company. Business continues up to the standard.

At Proctor's Grand, Nov. 22-27, an excellent vaudeville programme headed by the Colonial Septette, Ruth Wells, Samuel J. Curtis and his Golfing Girls, and Marion Saunders served to attract crowded houses.

The motion picture houses came in for a heavy week's business, as usual, with films that found favor with the patrons.

GEORGE W. HERRICK.

ANOTHER RUMPS AT CORRY

CORRY, PA. (Special).—Harry W. Parker, manager of the Library Theater, is again in trouble with the mayor. Last spring he ran up against the authorities with a burlesque performance. Sunday, Nov. 21, he opened with pictures although Mayor Patterson served written notice to keep closed. On Monday afternoon he was arrested, charged with violation of the blue law of 1794. He was fined \$4 and all costs, amounting to \$18. Such methods tend to hurt the house. Business is none too good, and the public is with the mayor to a finish.

M. J. BERLINER.

FORT DODGE, IA.

FORT DODGE, IA. (Special).—Margaret Anglin in "Beverly's Balance" Nov. 16 was most enthusiastically received by a capacity. Miss Anglin and her entire company gave splendid satisfaction and responded to encores after every act, and after the final curtain were called out twice.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

- ABE and Mawruss (A. H. Woods) : N.Y.C. Oct. 21—
indef.
- ADRISS, Maude (Chas. Frohman, Inc.) : Dayton, O. 1.
Springfield, 2. Columbus 3, 4.
- ARLISS, George (Klaw and Erlanger and Geo. C. Tyler) : Detroit Nov. 29-Dec. 4.
- ANDROCLES and the Lion (Granville Barker) : Chgo. Nov. 29—indef.
- ANGLIN, Margaret (James Shears) : Boston Nov. 29—indef.
- BARRYMORE, Ethel (Chas. Frohman, Inc.) : N.Y.C. Oct. 18—
indef.
- BIRD of Paradise (Oliver Morosco) : Frisco Nov. 21—
Dec. 4.
- BOOMERANG, The (David Belasco) : N.Y.C. Aug. 10—indef.
- BRAMHALL, Players (Butler Davenport) : N.Y.C. Nov. 17—indef.
- CALLING of Dan Matthews (Gaskell and MacVitty) : Manchester, La. 1. Indep.
- CLARK, Clarksville 2.
Waterloo 3. Iowa Falls 6.
Hampton 4. Osage 8. Cresco 9.
Austin, Minn. 10. Northwood, Ia. 11. Wells, Minn. 13. Winnebago 14. Worthington 15.
- COMMON CLAY (A. H. Woods) : N.Y.C. Aug. 26—indef.
- DAMAGED Goods : St. Paul Nov. 29-Dec. 4.
- DITRICHSTEIN, Leo (Cohan and Harris) : N.Y.C. Nov. 10—indef.
- ETERNAL Margdalene (Chas. Frohman and Co.) : N.Y.C. Nov. 1—indef.
- EVERYMAN, 1916 (L. H. Everhart) : Herndon, Kan. 1.
Wilsonville, Neb. 2. Ludell, Kan. 3. Belvidere, Neb. 7.
Waunakee, Wis. Imperial 10. Culverton 11. Bertrand 12. Elwood 14. Eustis 15.
- EXPERIENCE (Wm. Elliott) : Boston Aug. 28-Dec. 11.
- EXPERIENCE (Wm. Elliott) : Toronto, S. D. Dec. 1.
- DREW, John (Chas. Frohman, Inc.) : N.Y.C. Nov. 22—indef.
- ETERNAL Margdalene (Chas. Frohman and Co.) : N.Y.C. Nov. 1—indef.
- EVERYMAN, 1916 (L. H. Everhart) : Herndon, Kan. 1.
Wilsonville, Neb. 2. Ludell, Kan. 3. Belvidere, Neb. 7.
Waunakee, Wis. Imperial 10. Culverton 11. Bertrand 12. Elwood 14. Eustis 15.
- EXPERIENCE (Wm. Elliott) : Boston Aug. 28-Dec. 11.
- EXPERIENCE (Wm. Elliott) : Toronto, Nov. 29-Dec. 4. Detroit 6-11.
- FAIR and Warmer (Selwyn and Co.) : N.Y.C. Nov. 6—indef.
- FAVERSHAM, William (Leonard L. Gardner) : Schenectady, N. Y. 1. Glens Falls 2. Poukeepsie 3. Stamford, Conn. 4. N.Y.C. 6-11. Newark, N. J. 13-18.
- FERGUSON, Elsie (Chas. Frohman and Klaw and Erlanger) : Phila. Nov. 29—indef.
- FAVILLER, William (Gaskill and MacVitty) : Cambridge City, Ind. 1. Elwood 2. Anderson 3. Muncie 4. Liberty 6. Franklin 7. Martinsville 8. Brasil 9. Rockville 10. Lawrenceville 11. West Baden 12. Bedford 13. Farmerville, Ill. 13.
- SINNERS (Wm. A. Brady) : Buffalo Nov. 29-Dec. 4.
- SHEPHERD of the Hills (Gaskill and MacVitty) : Morgan, U. 1. Lehi 2. Provo 4. Eureka 5. Springville 6. Mt. Pleasant 7. Salina 8. Richfield 9. Monti 10. Salt Lake City 13-15.
- SHEPHERD of the Hills (Gaskill and MacVitty) : Cambridge City, Ind. 1. Elwood 2. Anderson 3. Muncie 4. Liberty 6. Franklin 7. Martinsville 8. Brasil 9. Rockville 10. Lawrenceville 11. West Baden 12. Bedford 13. Farmerville, Ill. 13.
- SINNERS (Wm. A. Brady) : Buffalo Nov. 29-Dec. 4.
- SINNERS (Coast Co.) : Wm. A. Brady) : Seattle Nov. 28-Dec. 4. Victoria, B. C. 6. 7. Nacimo 8. Vancouver 9-11. Tacoma, Wash. 13. 14. Ellensburg 15.
- SIS Perkins (Henry W. Link) : Pocahontas, Ia. 1. Peterson 4. Graville 5. Rock Rapids 6. Cherokee 11. Remsen 12. SKINNER, Otto (Chas. Frohman, Inc.) : Chgo. Nov. 15-Dec. 4.
- SOLDIER of Japan (Oscar Graham) : Big Springs, Tex. 1. Midland 2. Odessa 3. Pecos 4. Carlsbad, N. Mex. 6. Pecos 7. Odessa 8. Midland 9. Big Springs 10. Colorado 11. Lubbock 13. 14. Tulsa 15. SONG of Songs (A. H. Woods) : Buffalo Nov. 29-Dec. 4.
- SOUTHERN, E. H. (Messrs. Shubert) : N.Y.C. Oct. 4—indef.
- HODGE, William (Lee Shubert) : N.Y.C. Nov. 29-Dec. 4.
- HOLMES, Taylor (Joseph Brooks) : Chgo. Nov. 7—indef.
- HOUSE of Glass (Cohan and Harris) : N.Y.C. Sept. 1—indef.
- IRVING Place Theater : N.Y.C. Sept. 2-4.
- HIT-the-Trail Holliday (Cohan and Harris) : N.Y.C. Sept. 13—indef.
- HOBSON'S Choice (Messrs. Shubert) : N.Y.C. Nov. 2—indef.
- HODGE, William (Lee Shubert) : N.Y.C. Nov. 29-Dec. 4.
- HOLMES, Taylor (Joseph Brooks) : Chgo. Nov. 7—indef.
- HOUSE of Glass (Cohan and Harris) : N.Y.C. Sept. 1—indef.
- IRVING Place Theater : N.Y.C. Sept. 1—
indef.
- IT Pays to Advertise (Cohan and Harris) : Chgo. Sept. 2—indef.
- JANSEN the Great (Felix Biegel) : Muncie, Ind. Nov. 29-Dec. 1.
- KICK In (A. H. Woods) : Chgo. Nov. 22-Dec. 4.
- KICK In (A. H. Woods) : Chgo. Nov. 29-Dec. 4.
- LAVENDER and Old Lace (Putnam Producing Co.) : Detroit Nov. 29-Dec. 4.
- LIFE (Wm. A. Brady) : Pittsburgh Nov. 29-Dec. 4.
- LITTLE Girl in a Big City (Schutter and Montromer) : Balt. Nov. 29-Dec. 4.
- MANN, Louis (Messrs. Shubert) : N.Y.C. Nov. 15-Dec. 4.
- ON Trial (Cohan and Harris) : San Diego, Cal. 29-Dec. 4.
- ON Trial (Cohan and Harris) : Prov., R. I. 2-4.
- PAIR of Silk Stockings (Winthrop Ames) : E'klyn Nov. 29-Dec. 4.
- PAIR of Sizes (Co. A. H. Woods) : Wheeling, W. Va. 1. Columbus, O. 2-4. Cincinnati 5-11. Grand Rapids, Mich. 12-16.
- PAIR of Sizes (Co. B. H. Woods) : Solare, Cal. 1. Berkfield 2. Taft 3. Los Angeles 5-11. Oxnard 12. Santa Barbara 13. Ventura 14. Pomona 15.
- PAIR of Sizes (Co. C. H. Woods) : Columbia, Tenn. 1. Nashville 2-4. Bedford, Ind. 5. Bloomington 8. Seymour 9. Columbus 10. Muncie 11. Richmond 13. Greensburg 14. Cambridge 15.
- PAIR of Sizes (Co. D. H. Woods) : Sheboygan, Wis. 1. Fond du Lac 2. Oshkosh 3. Neenah 4. Appleton 5. Grand Rapids 6. New London 7. Warsaw 8. Antioch 9. Marcellus 10. Barnesboro 11. La Crosse 12. Wisconsin 13. Rochester 14. Red Wing 15.
- PAIR of Sizes (Special; H. H. Woods) : Albany, Ga. 1. Camilla 2. Americus 3. Columbus 4. Talladega, Ala. 6. Aberdeen, Miss. 8. Tupelo 9. Greenville 10. Clarksdale 11. PATTON, W. B. (Frank B. Smith) : Mankato, Kan. 1. Fairbury, Neb. 2. Beatrice 3. Tecumseh 4.
- PEG o' My Heart (Co. B; Oliver Morosco) : Johnstown, N. Y. 2. Troy 3. 4.
- PETROVA, Olga (Messrs. Shubert) : Baito, Nov. 29-Dec. 4.
- PULLYANA (Klaw and Erlanger and Geo. C. Tyler) : Minneapolis Nov. 29-Dec. 4.
- POTASH and Perlmutter (A. H. Woods) : St. Louis Nov. 29-Dec. 4.
- POTASH and Perlmutter (Southern; A. H. Woods) : New Orleans, La. Nov. 28-Dec. 4.
- QUINNEYS (Messrs. Shubert) : Boston Nov. 29-Dec. 11.
- REICHER, Emanuel : N.Y.C. Nov. 18—indef.
- ROLLING Stones (Selwyn and Co.) : N.Y.C. Aug. 17-Dec. 25.
- ROMEO and Juliet (Chandler Dramatic Co.) : N.Y.C. Nov. 23—indef.
- SADIE Love (Oliver Morosco) : Boston Nov. 29-Dec. 11.
- SHEPHERD of the Hills (Gaskill and MacVitty) : Gaskill and MacVitty 1. Morgan, U. 1. Lehi 2. Provo 4. Eureka 5. Springville 6. Mt. Pleasant 7. Salina 8. Richfield 9. Monti 10. Salt Lake City 13-15.
- SHEPHERD of the Hills (Gaskill and MacVitty) : Cambridge City, Ind. 1. Elwood 2. Anderson 3. Muncie 4. Liberty 6. Franklin 7. Martinsville 8. Brasil 9. Rockville 10. Lawrenceville 11. West Baden 12. Bedford 13. Farmerville, Ill. 13.
- SINNERS (Wm. A. Brady) : Buffalo Nov. 29-Dec. 4.
- SINNERS (Coast Co.) : Wm. A. Brady) : Seattle Nov. 28-Dec. 4. Victoria, B. C. 6. 7. Nacimo 8. Vancouver 9-11. Tacoma, Wash. 13. 14. Ellensburg 15.
- SIS Perkins (Henry W. Link) : Pocahontas, Ia. 1. Peterson 4. Graville 5. Rock Rapids 6. Cherokee 11. Remsen 12. SKINNER, Otto (Chas. Frohman, Inc.) : Chgo. Nov. 15-Dec. 4.
- SOLDIER of Japan (Oscar Graham) : Big Springs, Tex. 1. Midland 2. Odessa 3. Pecos 4. Carlsbad, N. Mex. 6. Pecos 7. Odessa 8. Midland 9. Big Springs 10. Colorado 11. Lubbock 13. 14. Tulsa 15. SONG of Songs (A. H. Woods) : Buffalo Nov. 29-Dec. 4.
- SOUTHERN, E. H. (Messrs. Shubert) : N.Y.C. Oct. 4—indef.
- SUNNY South (J. G. Rockwell) : Ticonderoga, N. Y. 1. Ft. Edward 2. Canajoharie 4. Ft. Plain 6. Herkimer 7. Ft. Leyden 8. Copenhagen 9. Harrisville 10. Carthage 11. Theresa 13. Sackett Harbor 14. Adams 15.
- TEMPEST, Marie (Chas. Frohman, Inc.) : Boston Nov. 22-Dec. 1.
- TRAIL of the Lonesome Pine (Gaskill and MacVitty) : Manhattan, Kan. 1. Salina 2. Concordia 3. Norton 4. Manhattan 6. Beatrice, Neb. 7. Tecumseh 8. Fairbury 9. McCook 10. Holdrege 11. Kearney 12. Grand Island 14. Hastings 15.
- TREASURE Island (Chas. Hopkins) : N.Y.C. 1—indef.
- TAUNTON, Mass. : Park Street.
- TELLER, O. : Baker.
- THREE HILL, O. : Baker.
- QUINCY, III. : Hippodrome.
- RICHMOND, Va. : Bijou.
- SAGINAW, Mich. : Jefferson.
- SALEM, Mass. : Empire.
- SALT LAKE CITY : Empress.
- SAN FRANCISCO : Alcazar.
- SAN FRANCISCO : Wigwam.
- SAN JOSE : Victory.
- SCHENECTADY, N. Y. : Hudson.
- SCRANTON, Pa. : Poli.
- SIOUX CITY, Ia. : Colonial.
- SIOUX CITY, Ia. : Princess.
- SOMMERVILLE, Mass. : Somerville.
- SOUTH BEND, Ind. : Oliver.
- ST. JOHN, Can. : Opera House.
- ST. LOUIS : Shenandoah.
- ST. LOUIS : Park.
- ST. PAUL : Shubert.
- ST. THOMAS, Can. : May Bell Marks.
- STEUBENVILLE, O. : National.
- TAUNTON, Mass. : Park Street.
- TELLER, O. : Baker.
- UNION HILL, N. J. : Hudson.
- WACO, Tex. : Orpheum.
- WASHINGTON : Poli.
- WILKES-BARRE, Pa. : Nesbit.
- WINNIPEG, Can. : Dominion.
- YONKERS, N. Y. : Warburton.
- YOUNGSTOWN, O. : McWateters, Webb and Co.

- YELLOW Ticket (A. H. Woods) : Pittsburgh Nov. 29-Dec. 4.
- PERMANENT STOCK
- AURORA, Ill. : Fox.
- BALTIMORE : Colonial.
- BIRMINGHAM, Ala. : Bijou.
- BOSTON : Castle Square.
- BRIDGEPORT, Conn. : Lyric.
- BROOKTON, Mass. : Hathaway's.
- BROOKLYN : Grand.
- BROOKLYN : Gotham.
- BUTTE, Mont. : Broadway.
- CAMDEN, N. J. : Broadway.
- CEDAR RAPIDS, Ia. : Strand.
- CHICAGO : Imperial.
- CLARKSBURG, W. Va. : Lewisburg.
- CLEVELAND : Duchess.
- DALLAS, Tex. : Jefferson.
- DAVENPORT, Ia. : American.
- DENVER : Denham.
- DES MOINES, Ia. : Princess.
- DETROIT : Avenue.
- ELGIN, Ill. : Grand.
- EL PASO, Tex. : Crawford.
- FARGO, N. D. : Grand.
- FITCHBURG, Mass. : Cummings.
- FRESNO, Calif. : Fresno.
- FT. WAYNE, Ind. : Temple.
- HALIFAX, N. S. : Academy.
- HAMILTON, Ont., Can. : Temple.
- HARTFORD, Conn. : Poll's.
- HAVERHILL, Mass. : Academy.
- JACKSONVILLE, Fla. : Duval.
- JOPLIN, Mo. : Van Dyke-Eaton.
- KANSAS CITY, Mo. : Garden.
- KANSAS CITY, Mo. : Auditorium.
- LAWRENCE, Mass. : Opera House.
- LINCOLN, Neb. : Oliver.
- LOGANSPORT, Ind. : Broadwater.
- LOWELL, Mass. : Opera House.
- LOS ANGELES : Burbank.
- LYNN, Mass. : Auditorium.
- MCKEEPORT, Pa. : Orpheum.
- MALDEN, Mass. : Auditorium.
- MANCHESTER, O. : Palace.
- MILWAUKEE : Shubert.
- MINNEAPOLIS : Shubert.
- MONREAL : His Majesty's.
- NEWARK, N. J. : Park Place.
- NEW CASTLE, Pa. : Grand.
- NEW HAVEN, Conn. : Hyperion.
- NEW YORK CITY : Bronx.
- NEW YORK CITY : Wadsworth.
- NORTHAMPTON, Mass. : Academy.
- OAKLAND, Calif. : McDonough.
- OAK PARK, Ill. : Warrington.
- OKLAHOMA CITY, Okla. : Oklahoma.
- OMAHA : Brandeis.
- PATERSON, N. J. : Empire.
- PHILA. : Knickerbocker.
- PHILA. : Walnut Street.
- PHILA. : Tivoli.
- PHILA. : Union.
- PORTLAND, Ore. : Empire.
- QUINCY, Ill. : Hippodrome.
- RICHMOND, Va. : Bijou.
- SAGINAW, Mich. : Jefferson.
- SALEM, Mass. : Empire.
- SALT LAKE CITY : Empress.
- SAN FRANCISCO : Alcazar.
- SAN FRANCISCO : Wigwam.
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- WACO, Tex. : Orpheum.
- WASHINGTON : Poli.
- WILKES-BARRE, Pa. : Nesbit.

TRAVELING STOCK

- BRYANT, Billy : Ewing, Ky. Nov. 29-Dec. 4. Carlisle 6-11.

COLUMBIA Players : St. Michaels, Md. Nov. 29-Dec. 4.

CORNELL-Price Players : Burlington, Wis. Nov. 29-Dec. 4.

EDWARDS-Wilson : Lynn, Ind. Nov. 29-Dec. 4.

FOWLER : Lakeview, Mich. Nov. 29-Dec. 4.

GARRICK Theater (Raleigh M. Wilson) : Hanna City, Ill. 2-4.

LA ROY : Canal Dover, O. Nov. 29-Dec. 4.

LYNN, Jack : Watertown, N. Y. Nov. 29-Dec. 4. Fulton 6-11.

WESSELMAN-Wood : Rushville, Neb. Nov. 29-Dec. 1.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert) : N.Y.C. Oct. 18-indef.

AROUND the Man (Klaw and Erlanger) : N.Y.C. Nov. 1-indef.

EDWARD Wilson : Lynn, Ind. Nov. 29-Dec. 4.

FOWLER : Lakeview, Mich. Nov. 29-Dec. 4.

GARRICK Theater (Raleigh M. Wilson) : Hanna City, Ill. 2-4.

LA ROY : Canal Dover, O. Nov. 29-Dec. 4.

LYNN, Jack : Watertown, N. Y. Nov. 29-Dec. 4. Fulton 6-11.

WESSELMAN-Wood : Rushville, Neb. Nov. 29-Dec. 1.

BRINGING UP Father (Co. 2: Chas. Frohman) : Dothan, Ala. 1. Cordelle, Ga. 2. Haw-

ANAPOLIS, Md. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107.

kinsville 3. Macon 4. Americus 6. Columbus 7. Montgomery, Ala. 8. Mobile 9. Meridian, Miss. 10. Tuscaloosa, Ala. 11. Sheffield 12. Decatur 14. Huntsville 15. BRINGING Up Father (Co. 3: Griff Williams) : Washington Nov. 29-Dec. 4. DANCING Around (Messrs. Shubert) : Washington Nov. 29-Dec. 4. GIRL Who Smiles (Times Producing Co.) : B'klyn Nov. 29-Dec. 4. HIGH Jinks (Arthur Hammerstein) : Columbus, Ga. 1. Montgomery, Ala. 2. Pensacola, Fla. 3. Mobile, Ala. 4. New Orleans 5-11. HIP, Hip, Hooray (Chas. Dillingham) : N.Y.C. Sept. 30— indef. KATINKA (Arthur Hammerstein) : Phila. Nov. 29-Dec. 11. LILAC Domino (Andreas Dippe) : Chgo. Nov. 28— indef. MAID in America (Messrs. Shubert) : Prov. R. I. Nov. 29-Dec. 1. Albany, N. Y. 2-4. MONTGOMERY and Stone (Chas. Dillingham) : N.Y.C. Aug. 16— indef. MUTT and Jeff in College (Co. 1: Joe Pettingill) : St. Louis Nov. 28-Dec. 4. Kansas City 6-11. St. Joseph 12, 13. Kirksville 14. Quincy, Ill. 15. MUTT and Jeff in College (Co. 2: Robt. B. Monroe) : Po-

catello, Id. 2. Logan, U. S. Brigham 4. Ogden 5. Salt Lake City 6-8. Evanston, Wyo. 9. Rock Springs 10. Rawlins 12. Greeley, Colo. 14. Home Town Girl (Perry J. Kelly) : Cinti. Nov. 29-Dec. 4. Indianapolis 6-8. Cleveland 13-18. NOBODY Home (F. Ray Comstock) : Chgo. Nov. 28— indef. PASSING Show of 1915 (Messrs. Shubert) : Kansas City, Mo. 29-Dec. 4. St. Louis 5-11. PRINCE of Pilson (Perry J. Kelly) : Atlanta, Ga. Nov. 30-Dec. 1. Augusta 2. Orangeburg, S. C. 3. Columbia 4. Macon, Ga. 6. Albany 7. Columbus 8. Montgomery, Ala. 9. Mobile 10-11. New Orleans 12-18. PRINCESS Pat (John Cort) : N.Y.C. Sept. 29— indef. RUGGLES of Red Gap (Messrs. Shubert) : Phila. Nov. 29-Dec. 4. SAN Carlo Opera Co. : Cleveland, Mo. 29-Dec. 4. SARAH (Henry W. Savage) : Wilmington, Del. 25— indef. SEPTEMBER Morn (Rowland and Clifford) : Cleveland, Nov. 29-Dec. 4. Detroit 5-11. SEPTEMBER Morn (Rowland and Clifford) : Kalamazoo, Mich. Nov. 29-Dec. 1. Flint 5-8. Bay City 9-11. SMART Set (J. Martin Free) : Jacksonville, Fla. 1-2. Tallahassee 3. STOP! Look! Listen! (Chas. Dillingham) : Phila. Nov. 29-Dec. 11. TO-NIGHT'S the Night (Messrs. Shubert) : St. Louis Nov. 29-Dec. 4. VERY Good Eddie (Marbury-Comstock) : Cinti. Nov. 29-Dec. 4. WATCH Your Step (Chas. Dillingham) : Boston, Nov. 1-Dec. 4. WHEN Dreams Come True (Coutts and Tennis) : Nashville, Tenn. Nov. 30-Dec. 1. Bowling Green, Ky. 2. Lexington 3. 4. Mt. Sterling 6. De-

Maysville 7. Huntington, W. Va. 8. Dreams Come True (Coutts and Tennis) : Greeley, Colo. 1. Colorado Springs 2. Pueblo 3. Rocky Ford 4. Trinidad 5. Raton, N. Mex. 6. La Junta, Colo. 7. Hutchinson, Kan. 8. Lawrence, Kan. 9. Atchison 10. St. Joseph, Mo. 11. WILLSON, AL. H. (Sidney R. Ellis) : Chattanooga, Tenn. 1. Knoxville 2. Ashville, N. C. 3. Jct. City, Tenn. 4. Bluefield, W. Va. 6. Roanoke, Va. 7. Lynchburg 8. Richmond 9. Newport News 10. Norfolk 11. WITHIN the Loop : Detroit Nov. 29-Dec. 4. WORLD of Pleasure (Messrs. Shubert) : N.Y.C. Oct. 14— indef. ZIEGFELD'S Folies of 1915 (Florence Ziegfeld) : Chgo. Nov. 28— indef.

MINSTRELS

COBURN, J. A.: Natchitoches, La. 1. Alexandria 2. LaFayette 3. Franklin 4. DUMONT'S: Phila., Aug. 28— indef.

FIELD, AL. G.: Terre Haute, Ind. 1. Henderson, Ky. 2. Owensboro 3. Evansville, Ind. 4. 5. O'HRIEN Neil: Louisville, Ky. Nov. 29-Dec. 1.

MISCELLANEOUS

LAUDER, Harry (Wm. Morris) : Bangor, Me. 1. Portland 2. Portsmouth, N. H. 3. Manchester 4. Salem, Mass. 6. Worcester 7. Fall River 8. New Bedford 9. Providence, R. I. 10. LYCOV, Thomas Elmore : Cincinnati 3. Knowton 4. Liberty, Neb. 6. Steel City 7. Panama 8. ST. DENIS, Ruth : Indianapolis, Ind., Nov. 29-Dec. 1. Fort Wayne 2. Toledo, O. 3. 4. Akron 6. THURSTON, the Magician (Jack Jones) : Chgo. Nov. 28-Dec. 25.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail so advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Alpine, Jeannette. Barry, Kathleen, Alice Bent. Mrs. Clara L. Bladell; Id. M. Blodgett, Margaret Bucklin. Cahill, Grace, Lily Cahill. Kitty Carew, Ethel Carter, Dorothy Cheeseman, Dilla Clark, Beatrice Cleverger, Grace Cooper, Mrs. Curtis Cooksey, Day, Lillian, Mrs. Leone De Faye. Fowler, Jeanne, Mrs. E. Franklin, Clara Freeman. Glover, Catherine. Hampton, Marie, Gladys P. Houston. Johnstone, Florence. La. Gove, B. Lucille La Verne, Grace Leigh, Georgie Le Land, Gertrude London. Lena Lorraine. McIntyre, Molly, Juliette Martin, Edith Wynn Mathison, Martha Mayo, Mrs. Mercuton, Mrs. C. H. Muchmore.

SAN FRANCISCO

SAN FRANCISCO (Special).—Florence Pointer, formerly with Kolb and Dill company, filed action against her husband for divorce Nov. 20, after charges of cruelty, and wants no alimony. Her husband is not a professional. Luther Burbank, the botanical wizard of the world, has consented to pose for movies. A local film company says that it has made arrangements to stage Burbank's life and work. Tina Lerner, the great Russian pianist, secured a divorce the other day in Reno, and she and her now husband came to the Justice and were married. She gave a concert at the Exposition Nov. 21. The picture, "The Battle Cry of Freedom," is on at the Columbia, having opened Nov. 21 to a crowded house. The picture will run to capacity. The Alcazar having made such a hit with "Kick In" last week the management has consented to run it this week Nov. 22. Evelyn Vaughan's return to the stage added greatly to the big business and success of the play. Bert Lytell, as ever, was excellent.

The Bird of Paradise is back to the Cort again, and a full house greeted the play at its opening Nov. 21. Miss Monterey, a California girl, played the role made famous by Lenore Ulrich. The California girl's portrayal of the part was excellent.

The Savoy closes "The Clansman" Nov. 27 after a long run. "So Long, Letty" will open Nov. 27 at the Savoy, after running four weeks at the Cort. Its success was phenomenal.

The Orpheum had Eddie Fay and his kids as the star number. Oiga, Five Annapolis Boys, Ben Beyer, and holdovers made up a good bill.

The Empress had Nance O'Neill on screen. Ned Norton and his girls, and the Four Wanderers as the topliners.

Pantages had Broadway Review and Alexander and Scott as topliners.

A. T. BARNETT.

ANNAPOLIS, MD.

ANNAPOLIS, Md. (Special).—Colonial: Adele French in "The Land of the Land," Nov. 19; good performances; poor business. "Mr. Him and I," Nov. 25. Colonial, Lyric Palace, and Republic: Motion pictures to fair business. W. E. HOLIDAYCO.

PREMIERE AT WORCESTER

WORCESTER, MASS. (Special).—"Androcles and the Lion" and "The Man Who Married a Dumb Wife" to fair attendance at the Worcester Theater Nov. 15. The company was an excellent one, with Edward Sillward as the Lion, and Lionel Brahm as Ferrovius, making the biggest hits. "In Old Kentucky," before a very small house, Nov. 18.

"Les Philadelphes," a French play, was presented for the first time on any stage by the young French-speaking people of Worcester Nov. 15. A very good-sized audience. The play was written by Henri de Vitry and copied in incident in the life of Napoleon. Mr. de Vitry played Napoleon, a character in which he made a success of last year in "Madame Sans Gene." Elsie Ferguson in "Outcast," before a good-sized house, Nov. 22. The company was excellent, including David Powell, J. Woodall Birde, and Gillian Scaife. "The Girls from the Follies" contained some good singers; the performance was fair. "The Mischief Makers," which played Nov. 18-20, was the worst.

New Park Theater opened Nov. 22 with its new policy of Triangle films at popular prices: very good business.

Grand: Poll Players in "Under Cover" Nov. 15-20, with Anna Cleveland and Bowden Hall, before capacity houses. "A Pair of Sizies" Nov. 22-27.

FRANK H. ORDWAY.

KNOXVILLE, TENN. (Special).—This year's theatrical season in Knoxville has, so far, been above the last for years in regard to number of attractions and their matrangement. With only one exception, "Outcast," all of the deserving attractions, playing Knoxville have taken away money enough to satisfy them. "Outcast" was one of the strongest plays ever seen here, and the company left nothing to be desired. Miss Eagles in the name part displayed a charm of manner, and a remarkable emotional ability that should place her among our foremost actresses. Theatergoers were unfortunate in not having learned of Miss Eagles and "Outcast" before it was too late to see it in Knoxville. However, the numbers of poor houses would be reduced to a negative degree if producers would learn to send out only shows of some merit and not expect to do business with cheap productions of three or four year old plays that have never justified their existence. Theaters over all through the South are familiar with these conditions.

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JERSEY CITY—HOBOKEN

JERSEY CITY (Special). — Madame Petrova and her company were well received at the Majestic Nov. 22-27 in "The Revolt." The support was of the best. "At the Old Cross Roads" Nov. 29-Dec. 4.

"Which Shall I Marry?" was the big act at Keith's Nov. 22-24 to crowded houses. Crawford and Broderick do a fine chatter act. The Ward Sisters do the dancing doll act. George Jessels and James Edwards are clever jesters and dancers. "The Frivolity Girls" is a condensed comic opera, in which a number of good people appear. Presents of turkeys were given to some of the audience at the matinee Nov. 24.

Suzie Moore and George Scanlon headed the Winners Burlesque company at the Academy of Music Nov. 22-24 to large audiences. "Doodle Girl" Nov. 29-Dec. 4.

"The Maids of America" were a strong card at the Empire, Hoboken, Nov. 22-27, to excellent business. Don Barclay and Al. Ball are the comedians. Dave Marion and company Nov. 29-Dec. 4.

The employees at Keith's appeared in their neat, natty, new uniforms Nov. 22, and each one was congratulated on his fine appearance.

Manager Frank E. Henderson is in receipt of many protests against "The Birth of a Nation" engagement at the Majestic. The City Commissioners have been appealed to, but Mr. Henderson is holding ahead with his arrangements for the picture.

Four performances were given at Keith's Thanksgiving Day to capacity each time.

Elks' annual memorial services will be held Dec. 5 at Keith's.

WALTER C. SMITH.

HUTCHINSON, KANS.

HUTCHINSON, KANS. (Special). — Home: Gillmor Brown in "Engaged," under the auspices of the Guild of the Episcopal Church, Nov. 20, pleased large house. Walker Minstrels, Nov. 22-24. "The Trail of the Lonesome Pine," Nov. 25.

C. W. OSWALD.

BALTIMORE

"Married" — "Twin Beds" — "Silk Stockings" — "Dancing Around" — "The Revolt"

BALTIMORE (Special). — "A Pair of Silk Stockings" had a long successful engagement at Ford's week Nov. 22, but the English slang proved a little too much for some of its auditors, which, however, did not detract from its enjoyment. It was splendidly acted and staged. "Dancing Around" farewelled well at the Academy, thanks to Al. Jolson, who is practically the "whole show." He is in a class entirely his own, and is easily worth the price of admission. Frank Carter and Kitty Donner shared his burden. Eddie Leonard had a new sketch at the Maryland last week. It was good, much better than the things he has been offering of late, the last couple of seasons, and it "was over" as it deserved to. There was also a little playlet, "Married," by Porter Emerson Browne, on the bill which was not only decided above the ordinary run of sketches, but had the added advantage of being charmingly played. The Colonial reopened its doors with the affable Charlie Lawrence again guiding its destinies, and reaped a surprisingly rich harvest with the cartoon musical play, "Bringing up Father." If the business of the opening week is any criterion of what is to follow, the Colonial had better order a few dozen S. R. O. signs.

Everything that is worth waiting for can be aptly applied to Margaret Mayo's latest work, "Twin Beds," which received its first local presentation at Ford's on Monday night, before an audience which taxed the playhouse. "Twin Beds" and "A Full House" are the best farces which have been produced here during the past four seasons, without a grouch. Business should be big all week. "The Show Shop" Dec. 6.

Although we have many times had the opportunity to study and enjoy Madame Olga Petrova's work on the vaudeville stage, it was not until this week that we were afforded the chance to really judge of her ability as an actress, when she appeared at the Academy in Edward Locke's play, "The Revolt." She is a decided acquisition to the legitimate stage, and her play was marked by a certain intensity and sincerity which entitled her to the most serious consideration in her new field. This piece is written in an entirely different vein from any of the other plays of Mr. Locke which have been seen here, and the theme is one which arouses considerable discussion. The company provided is good, and the staging is in excellent taste.

Robert Hilliard's new play about which so much secrecy has been maintained will receive its production at the Academy next Monday night. It is entitled "The Pride of Race." L. Michael Landau and J. L. three acts. Its theme is race predominance, and we understand it will add one more thriller to the season. The cast, as will be noted, is an extremely strong one, and includes Kathryn McDonnell, Frank Keeble Cooper, De Witt Jennings, Minnie Gale Haines, Agnes Everett, Frank H. Weston, and Charles Hammond.

I. BARTON KREIS.

INDIANAPOLIS

INDIANAPOLIS (Special). — "The Girl of Tomorrow," the La Salle musical comedy, with Joseph E. Howard, Mabel McCane, Jack Gardner, and others, which opened at the Shubert Mutual Nov. 16 for a five days' engagement, closed after three mediocre performances, leaving the theater dark the remainder of the week. Lou Tellegen, in "The Ware Case," was the only attraction week Nov. 22, opening Thanksgiving matinee for the balance of the week. Ruth St. Denis Nov. 29-Dec. 1. San Carlo Opera company week Dec. 9.

Maud Adams did capacity business at her three performances in "The Little Minister" and "What Every Woman Knows" at English's Nov. 19, 20. "Pollyanna" was given the heartiest welcome with numerous curtain-calls, opening night of its week's engagement Nov. 22-27; much interest centered around Patricia Collinge, who won all on hand on the first night, and newcomer Irene Sharpe. Jessie Busby, Herbert Kelcey, Philip Merivale, and Lorin Baker gave excellent support. "Lady Luxury," with Florence Webber, Nov. 29, 30; Frances Starr, in "Marie Odile," Dec. 1; "It Pays to Advertise," Dec. 2-4.

Keith's Thanksgiving week bill headed by Matthews and Shayne in "Dreamland," included Harry Holman and company in "Adam Killjoy," Balmer Sisters, Gautier's "Toy Shop," Ray Harragh and company, Savoy and Brennan, Dolly and Mack, and Earl and Curtis.

PEARL KIRKWOOD.

FALL RIVER

FALL RIVER, MASS. (Special). — Academy of Music: The Cercle Montpellié presented "Le Miracle des Forces" (The Iron Master) Nov. 22, with Arthur F. Talbot as Denbigh and Mme. Lacaille-Talbot as Claire. Good performance, well staged, large attendance. Monte Carlo Burlesque company Nov. 24-27; good up-to-date company, good attendance. Harry

Lander, Dec. 8.

Savoy: Good bill, Nov. 22-27. The Four Roses, Ryan and Ritts, Royers and Hart, Charles Jordan, Robinson and Lefavor, The Fair Co-Eds, Florence Labadie in the photo drama, "God's Witness"; Medlin-Watts-Powers, Canaries and Cleo Willard, Sims and company, Rue and Franklin Woods' Musical Trio, and the photo play.

"A Child of God" will be large attendance. Bijou: Nov. 22-27. Mrs. Pickford in the photoplay "Esmeralda," "Diamond from the Sky," "Neal of the Navy," and Russell and Calhoun in "Stage Types" to large attendance. Palace: Good line of photoplays to large attendance. Plaza: Excellent attendance and attractions. Premier: Closed. May open as a stock theater. Casino: Opened Nov. 24 with a special line of the best in photoplays to large attendance. Phil Dillon, late of the Bijou, will have charge of the stage.

SEATTLE

(Special). — At the Pantages "Girls of the Orient" and vaudeville Nov. 14-20 pleased large audiences.

The attraction at the Orpheum was Laura Nelson, "Art Beautiful" and vaudeville. Grand: The "Pullman Trio" and vaudeville.

Motion pictures at the American Alhambra, Class A, Clemmer, Colonial Liberty, Mission, and Melbourne. The new Arenas recently opened for ice skating drew a large attendance.

The new Coliseum, corner Pike Street and Fifth Avenue, is nearly completed. The opening will take place at an early date.

BENJAMIN F. MESSERET.

IN CANADA

MONTRÉAL (Special). — The Driscoll Players at His Majesty's presented Augustus Thomas' comedy of "The Other Girl" Nov. 22-27 to appreciative audiences. Olive Templeton as the impressionable girl heroine gave a charmingly natural performance. William Sullivan as the prize fighting character was breezy and convincing. William Webb gave a clearly drawn character sketch of the father. For the rest of the actors it is hard to single out the most deserving of praise, as there were any number of excellent characterizations. "The Climbers," Nov. 29-Dec. 4.

Edward Abeles in "Self-Defence" was the headliner at the Orpheum, and did a fine piece of pantomime work. Wood and Wyde amusing in their patter. Lida McMullan and company, to advantage in the "Star Boarder."

"The Follies of the Day" at the Gayety is a good production—the comedians are funny and the costuming and staging good.

Leonard Young, a Montreal boy, who has joined the forces of the Driscoll Players at His Majesty's, is doing splendid character work and receiving deserved praise from the local press.

W. A. TREMAYNE.

OTTAWA (Special). — Russell: Nov. 22-27. "The Birth of a Nation" film to big houses. St. Andrews' concert Nov. 30.

Dominion: Nov. 22-27. Marie Nordstrom in "Bits of Acting," six Kirkpatrick sisters, Bankoff and Girle, Kramer and Morton, Richards and Kyle, McCormick and Wallace, Collier and Lee Waide are filling the house at each performance.

The Fraincise: Nov. 22-24. Manhattan Musical Company in "The Mascot" to big business.

The Family: Nov. 22-24. "The Wolf Man," to capacity business. J. H. DUBS.

CALGARY, ALTA. (Special). — George Summers' Stock company drew fair business at the Grand Nov. 15-20 in "The Boss." Following, "A Message from Mars."

Pantages did good business with the Four Casters as headliners. Other acts: Knox Wilson, Harry La Toy, Jarvis and Harrison, and a tailoid burlesque. "The Game of Love,"

The Princess, with several new people in the bill, is playing to capacity.

H. J. Lydiatt, manager of the Grand, is being urged to become an aldermanic candidate for next year's council.

Orpheum vaudeville reopens in Regina, Calgary, and Vancouver early in December.

EDMONTON, ALTA. — The Empire was dark week Nov. 15, with the exception of Friday and Saturday, when the Florence Nightingale motion pictures were shown for the benefit of the Red Cross Society.

Pantages did big business with an excellent bill, consisting of the Ten Togooda, Arabian acrobats, Maurice Samuels and company, Barnold's dog and monkey actors, Princeton and Yale, and the Hazel Kirke Trio.

GEORGE FORBES.

HALIFAX, N. S. (Special). — Academy Players presented Maxixe Peiser Nov. 22, and Miss Jane Morgan scored a real triumph in the name part. Alleen Burns made her first appearance and greatly pleased. May Ross Clarke, Frances Stamford, Nora Radcliffe, Gladney Toler, John J. Farrell, and Louis Albion all good.

JAMES W. POWELL.

ST. CATHARINE (Special). — Local theaters reaped a golden harvest the first two weeks of the month, when Niagara camp closed for the trip to Toronto, via this city. Fifteen hundred men a day billeted here, taking the houses, in turn, as guests of their officers. "Under Orders," Nov. 1, to fair business. "It Pays to Advertise," Nov. 4, to S. D. John Miller. Ambrose Peile, a native born son of St. Kitts, received a tremendous ovation, which was well deserved. "White Feathers," Nov. 18, was perhaps the best balanced company seen here in seasons. Albert Brown, as Chris Brent, made an ideal Briton. Australian cadets, touring America, benefit of Daughters of Empire and Red Cross, entertained capacity patriotic audience on Nov. 22-23. The Russian Cherninsky, Nov. 24 (Leo, violinist; Jan, pianist, and Michel, cellist) delighted fine house. Return engagement booked for New Year's with local philharmonic society. Lyric and Hippodrome report fine business. The King George expects to perform on Dec. 1, when the new stage will be given to the Red Cross. Bevan, Alexander minstrels at Family, Nov. 22-27, to capacity. "Qo Vadis" and Diving Neptune at Grand to big business. Fiske O'Hara, in "Kilkenny" Dec. 1.

CLAYTON E. BROWN.

TORONTO (Special). — Grand Opera House, Nov. 22-27. — George Arliss in his new drama of "Paganini" to a very distinguished audience. Knoblauch's play is of the period, where the master player dwelt in London, and is certain all the time. As its heroine, Margery Mann is very charming. In fact the company all through could not be bettered. Stage settings were beautiful and the acting well nigh flawless.

Royal Alexandra, Nov. 22-27: — William Faversham in "The Hawk" to good business. Alice Hackett, an emotional actress of great promise, plays the wife with fine discretion. Mr. Bryne scores well as the lover.

Shea's, Nov. 22-27: — Isabella Lowe in "Hope" heads a splendid bill. In fact the three headliners are all good, but Miss Lowe's playbill has a very strong human appeal. Alas Brooks is "Straightened Out" is also good. Business good.

Loew's, Nov. 22-27: — A very entertaining bill of varied interest is put forth this week. Wilkins and Wilkins, an eccentric dancer, with a female filler in, is funny, to say the least. Other acts fair; good attendance.

Hippodrome, Nov. 22-27: — Not a poor turn of the list this week, though Charles Leonard Fletcher and Clarence Wilbur score the biggest hits. Business excellent.

Gaiety, Nov. 22-27: — "The Tourists," a clean-cut burlesque show to the usual "male" filled house. Star, Nov. 22-27: — "City Sports" to good business.

Arena, Nov. 22-27: — To an audience of over 7,000 people at each lecture, the only if not original, "Billy Sunday" to help boost "Dry Canada."

Massey Hall, Nov. 22: — "Paderewski" to a very brilliant and large audience.

GEORGE W. DANBEE.

KATINKA FOR SCHENECTADY

SCHENECTADY, N. Y. (Special). — "Katinka," Arthur Hammerstein's new comic opera, world and music by Otto Hauerbach and Rudolf Friml is scheduled to see the light of day in Schenectady Dec. 6. The list of principals include Edith Decker, May Nandini, Adele Rowland, Lawrence Haynes, Franklyn Ardell, Count Leo Grimaldi, Edward Durand, May Thompson, Edmund Makaffi, Nina Napier, Norma Mendez, Albert Sackett, and William J. McCarthy.

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WASHINGTON

New Play House by and for Loew—Willard Success by Poli Stock

WASHINGTON, D. C. (Special).—William Gillette is the current attraction at the New National, commencing in his famous success, "Sherlock Holmes," that attracted a very large and distinguished audience. The opening bill fills the first half of the week, with "Secret Service" for the remainder. A big sale is on, continuing throughout the engagement. Helen French, Grace Reals, Irene Huisman, Marion Abbott, Eddie Mordan, Edward Fielding, Joseph Brennan, Stuart Fox, and H. G. Bates met with strong recognition.

"Twin Beds," a production by Margaret Mayo and Salisbury Fields, in the past week at the New National, was a sterling success.

The big Shubert New York Winter Garden attraction, "Dancing Around," is at the Belasco the present week. Al Jolson heads one of the best and largest of musical reviews. It opened to a capacity audience, scoring a thoroughly strong and substantial hit, one that is bound to keep the S. R. O. sign prominently placed during the week. David Warfield comes next in the presentation of a new play from the stage by David Belasco, entitled "The Girl Who Smiles." The musical comedy, "The Girl Who Smiles," during the past week was a welcome attraction at the Belasco. Natalie Alt again increased her average as a most popular favorite and reliable artist.

The current week Poli Players' presentation is the late E. S. Willard's "The Middleman," which affords Mark Kent one of the best and most dependable factors, a luminous success in the role of Cyrus Blenkarn. There is no question about Mark Kent as an actor of unquestioned artistic strength and ability, one of the greatest of Washington's stock favorites. Next week he will be in the Shakespearean role of Cassius in the Poli production arranged by Julius Caesar," when R. D. McLean joins the Poli forces in a week in a starring engagement as Brutus. A. H. Van Buren will be the cast for Mark Antony, a part that should fit him well. The production is to be upon an elaborate scale.

Musical events of noteworthy excellence to date that attracted capacity audiences were the appearances of the Philadelphia Orchestra, with Josef Hofmann as soloist, Tuesday afternoon, Nov. 23, and John McCormack in song recital Nov. 26 at the New National, and the appearance of the United States Marine Band under William H. Santini's directorship at the Belasco Sunday night, Nov. 28.

Announcement that Washington is to have a new theater is made by Marcus Loew, manager of Loew's Columbia, who has been here recently on business with the new enterprise. Adjoining property already owned by the Metzerrotts, proprietors and owners of the Columbia Theater, subject to Marcus Loew upon a long term lease, has been acquired. The seating capacity is expected to be greater than that of any theater in this city. The building may be erected during the coming summer.

The Columbia Stock Players, recently organized by Fred G. Berger, has already started a successful traveling season, presenting A. E. Thomas's "Her Husband's Wife," following it on the second night with Eugene Walter's "Fine Feathers." The first week's business in three of the smaller cities of West Virginia and Maryland playing two nights in each has justified Mr. Berger in completing plans for the organization of a second company to tour the cities of Southern Virginia and North Carolina. This second organization will begin its tour at the conclusion of the first company's circuit of twelve cities.

The second week's offering at the Casino under the new management was Richard Bennett's co-workers in "Dazzled Goods." This was not a screen illustration, but the play itself, presented as a competent cast, headed by Howard Hall, Louise Ackermann, and Marie Granier. The current week's bill, Gus Hill's musical comedy, "Have You Seen Stella?" with May Botti, Frank Benard, Dixie Blair, and Bernard Ward as principals, with a large chorus.

Keith's present week's big attractive bill presents Lina Abaranell as the big headliner. Others of merit include Sam Chip and Mary Marbie in the musical fantasy, "The Clock Shop." Florence Roberts and company in J. Hartley Manners' comedy drama, "The Woman Intererves"; Herbert Clifton, Cranberries; Edith and Inez, Lambert and Frederick, and Meehan's Leaping Hounds. Three performances were given at this house Thanksgiving Day.

JOHN T. WARDE.

OAKLAND, CAL.

(Special).—Macdonough: "A Pair of Sixes" played to fair-sized audiences Nov. 7-14. "So Long, Letty" packed the house Nov. 15-20, and to meet the demand for seats has been booked for another week. The play is replete with big song numbers and brilliant dialogue, and the cast is headed by Charlotte Greenwood and Sydney Grant. "On Trial" is booked for Dec. 2. Orpheum: Carolina White, late prima donna of the Philadelphia and Chicago Opera company, is the headliner of a good bill Nov. 14-20. Willie Weston and Hans Hanko shared honors. The balance of the programme consisted of Max Lewis and Paul McCarthy, Elsie Faye Trio, Al Gerard and Sylvia Clark, Novelty Clinton, and Ed Matson's Swiss Canine Actors. Business good. Pantages: Good vaudeville bill headed by O'Neill and Dixon in a musical skit, and W. T. Thorne in a sketch entitled "The Sheriff." Business increasing. Republic: The best bill of the season to capacity houses. Belle Winton, Harry and Etta Conley, Mendell and Nagal, Barron and Lewis, and Kilop Brothers. Hippodrome: "Young American," a musical comedy participated in by six clever youngsters, featured act, Nov. 14-20. Others: Alice Berry, Mack and Maybell, Cassidy and London, Sybil and Westbrook, and Bert and Hamilton. Oakland: Motion pictures of "Still Waters," with Marjorie Clark in the leading role, packed the house Nov. 14-20. Franklin: Feature photoplay of Virginia Pearson in "The Turn of the Road" to good business.

LOUIS SCHELINE.

JACKSON, MICH.

JACKSON, MICH. (Special).—Atheneum: Fliss O'Hara in "Kilkenny," Nov. 15 to good house. It pays to Advertise. Nov. 17: excellent company, fair house. "Bringing up Father" 22: "The Bohemian Girl," 23: Margaret Ashton in "Reverly's Balance" followed.

"The Birth of a Nation" pictures, at the Garrick, will close on Nov. 27. V. B. WATKINS.

PHILADELPHIA

Elsie Ferguson, Gaby Deslys, Ralph Herz—Old Walnut Street House Won't Close

PHILADELPHIA (Special).—For the first time in a season one-third did we have an opportunity to report actual doings along the theatrical lines of Philadelphia. The long runs at various playhouses which lasted over Thanksgiving and which made the life of a critic uneventful are about over. At the Broad, Elsie Ferguson, in "The Outcast," opened Monday night, and strange as it may seem this is but the second show at this theater since the season started.

Gaby Deslys in "Stop, Look, Listen," is the first legitimate attraction at the Forrest this year. "The Birth of a Nation" being shown since September. In fact this film is to be continued here, being moved to the Garrick. Some say that its stay can be attributed to the scarcity of good attractions and the desire of the management not to close the theater temporarily.

Up the street at the Shubert playhouses there was also a little action. Ralph Herz in "Huggies of Red Gap" opening at the Lyric. "Full House" continues at the Adelphi in its sixth week.

The Old Walnut Street Theater is not to stay closed after all. The constable held his sale, but the Clark Estate bid everything in. First a rumor started that the historic playhouse had been leased for burlesque, but this rumor Attorney Wolf indignantly denied, and later it was announced that Ben Stern has leased the theater for "pop" drama.

At Keith's this week the big feature is Desiree Linowski, the dancer. J. SOLIS-COHEN, JR.

RICHMOND, VA.

RICHMOND, VA. (Special).—Everywoman returned for the performances at the Academy of Music, Nov. 22-23, with matinees Nov. 23. The new production within the memory of the present-day theatergoer has aroused such interest or has earned so much written and spoken approval. It is very sad that Walter Browne, the author, whose tragic death occurred on the morning of the day of the first performance of the work upon which he had labored ten years, could not have lived to see the great success and reward of his labor.

Guy Bates Post appeared at the Academy of Music for five performances, beginning with an extra matinee Thanksgiving Day, in "Omar, the Tentmaker." The entire company and the singular scenic equipment delighted capacity houses at every performance Nov. 25, 26 and 27, and matinees Nov. 25 and 27. On account of the great annual football game between University of North Carolina and University of Virginia every Thanksgiving Day in Richmond an appropriate Thanksgiving play was arranged by Manager De Witt Newling of the Strand Theater, for week Nov. 22-27, with matinees Nov. 23, 25 and 27, when the Gracie Scott company presented in excellent manner to crowded houses at every performance "Strongheart," the comedy-drama of American college life.

Two exceptionally good shows were given at the Lyric week of Nov. 22-27, with matinees daily. On account of the great crowd in Richmond during Thanksgiving week the Lyric had overflowing houses at every performance, day and night. Julia Blane and her company of five players, in the Southern comedy sketch, "Mammy Lou," was unusually good. The latter half of the week some of the features were: Gruet and Gruet, black-face troubadours; Straus and Becker, with musical offering; Dumas and Floyd, a man and a woman, are a roistering pair of eccentrics; Prevost and Brown, comedians and gymnasts. An exhibit of films appropriate to the holiday season also pleased. All of the picture shows continue to do a land office business day and night. The Bijou, after a very successful opening with Dorothy Martimer Stock company is delivering capacity houses every afternoon and evening with the Bijou Triangle Film plays. Thanks are due Jake Wells for bringing the Triangle photoplay masterpieces to Richmond. NEAL AND MCCONNELL.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—The big musical revue, "Within the Loop," at the Teek, Nov. 23-27, before going to Chicago, contains more novel ideas in the staging of its musical numbers than any other production of its kind ever seen here. It has an aggregate of thirty-four numbers. It pleased big audiences. There are many song hits that will last. "Sinners" was Nov. 27.

At the Star, Nov. 25, Robert Hilliard in "The Pride of Race," Week of Nov. 29, "The Song of Songs."

Vaughan Glaser and company at the Majestic Nov. 22-27 pleased its patrons in a production of "A Pair of Sires." Week of Nov. 29, "St. Elmo."

Alexander Carr delighted Sheas' Theater patrons, Nov. 22-27, in a sketch, "An April Shower." Others well received were Mile, Marjory Vadie and company, Williams and Wolfs, and Keit and De Mont.

Moss and Fry made a hit at the Lyric Nov. 22-27, they have a colored act, and one of them is very much like Bert Williams. Others on the bill were good.

The Dope Legacy a one-act burlesque, was presented by the Behman company at the Gayety, Nov. 22-27. Lew Kelly headed the bill. Week Nov. 29, "The Tourists."

J. W. BANKER.

JOHNSTOWN, N. Y.

JOHNSTOWN, N. Y. (Special).—The Aborn Opera company's production, "The Bohemian Girl," was presented at the Grand Opera House, Nov. 22, before a capacity audience. The play, as on previous visits to Johnstown, was heartily received. The acrobat specialty in the Fair Scene caused many in the audience to put their hands in their pockets to keep them from blistering. The old favorite singing numbers were rendered by the members of the cast in such a manner that they were required to answer repeated encores. Dec. 1, "Peg o' My Heart." Dec. 6, Chicago Stock company. A. L. SCHWADAS.

MAUDE ADAMS IN ST. LOUIS

ST. LOUIS (Special).—For some reason Joe Howard and Mabel McCane, who were to appear at the Shubert in "The Girl of To-Morrow" week Nov. 22, did not open, and the animal pictures which were at the Olympic the previous week, were shown instead.

Maude Adams played to capacity houses at the Olympic Nov. 22-27. Fred Tyler, Morton Selten, R. Peyton Carter and David Torrence were notables surrounding Miss Adams. The charm of play and players proved as fresh and delightful as ever.

"The Birth of a Nation" pictures, at the Garrick, will close on Nov. 27. V. B. WATKINS.

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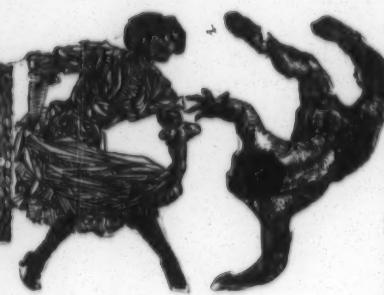
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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Calve Returns—Beatrice Herford's New Monologues



Koontz.

MISS ETHEL CLIFTON,
Now Appearing in "The Saint and the Sinner," and the
Author of a Number of Playlets.

MONTHS have passed since Calvé first sang in the varieties at the Palace. But the fortunes of vaudeville last week brought her back again.

Calvé returned in better voice. She still has superb moments that thrill you and she can still make you feel the coquetry of her Carmen.

And her personality has grown in the varieties—where that quality counts so much. Now Calvé's personality has bigness and warmth and grip.

Beatrice Herford Returns

Beatrice Herford began her second season in vaudeville at the Palace with three new monologues. Her humor, of course, is quite as keen and deftly pointed as last year. What of the old cry that vaudeville demands the slapstick and "hokum"?

Miss Herford uses just a table and a chair. Yet she paints a little mental picture with them and does it vividly enough to touch your sense of humor via your imagination.

First Miss Herford presents "The Country Seamstress," a gossipy lady who tells, between fittings, of a relative's tribulations with a gift statue of a décolleté goddess. "Sculpturing's a beautiful gift," admitted the seamstress, "but kept in the garden."

Then Miss Herford depicts a tired mother on a street car with her ever-questioning little boy. After that comes the slangy telephone girl sitting imperiously at the pay station and debating whether she'll spend the evening viewing Mrs. Leslie Carter or "The Guilty Mother."

Sidney McTatton Hirsch wrote a surprise playlet with a distinct kick in the impressively titled "Passion Play of Washington Square."

Van Hampton is a playwright. The dramatist and a society girl love each other, but the young woman's mother objects to the match. In fact, after the successful premiere of one of Van Hampton's plays, the mother comes to his apartments at midnight to demand that he give up her daughter. Van Hampton finally promises never to marry the girl unless the mother herself says she wishes it.

A Surprise Playlet With a Real Kick

How Van Hampton and his sweetheart trap the mother into saying just these words forms the basis of the sketch. They stage a make-believe murder—

in which the dramatist is "killed"—and, when a policeman breaks into the apartment, the mother, in order to explain her presence in the rooms, pronounces the fatal words.

Then the corpse arises. The policeman takes off his make-up and proves to be a servant. The murderer discards his mustache and is the valet.

However, all this isn't apparent to the audience until the final moment. The climax is adroitly concealed and comes as a genuine surprise. It deceived us—and we've viewed an average of three sketches each week for three seasons.

The programme aids the deception by giving names to the characters of the hoix, who are really the people of the sketch doubling. As a whole, the playlet is pretty well done. Dorothy Shoemaker plays the sweetheart nicely and also masquerades as a temperamental Spanish dancer, whose lover "kills" the dramatist. Arthur Maitland is the "murdered" playwright. James Jarvis is the valet who poses as the revengeful Spaniard. And Kathryn Staunton is the mother.

When Ruth Roy Sings

Ruth Roye made another return to the Palace. Her grimacing methods are as irrepressible as ever and her songs are a little worse.

All of the numbers are vulgar—not necessarily blue but elementally coarse. For instance, listen to this advice from a young woman to her bashful beau:

"Just as he'd reach the door,
She'd get up and roar,
I'm gettin' older each day;
Please stop my folks from pickin',
Please keep me from bein' a chicken,
Kiss me, dear, I invite you,
I have no teeth to bite you."

We respectfully nominate the author for the post of Tin Pan Alley Laureate.

John Boyle and Walter Brazil do one of those silk hat dancing specialties. However, they start off by taking several curtain calls and making a speech. All of which shows some novelty and considerable foresight. Then they present their turn. In the manner of Doyle and Dixon, they have tried to hinge the dances together with patter. Only, in this instance, the repartee is pretty feeble.

Kathleen Clifford Again

Kathleen Clifford, who is the neatest and deftest of our stage chappies, glided from crinolines to trousers and back again at the Royal. Miss Clifford is again using her shadow screen, which reveals the costume changes in silhouette. Miss Clifford's songs this season aren't particularly distinctive. None of them stands out. And "Araby" doesn't fit her personality.

While we're thinking about it, we want to hint—gently, of course, because we like Miss Clifford—that she shouldn't use her quaint little laugh too much. It's an asset—used with care. Besides, she doesn't need to force things.

Ethel Clifton and Branda Fowler, who seem to have a sketch on almost every vaudeville bill these days, have written a playlet, "The Saint and the Sinner," for themselves. They brought it to the Royal.

Hubby—in the little drama—has turned from his self-centered wife to another woman, who gives him the love and companionship he craves. Wifey learns of the affair and lays a trap for the other, who is informed that the husband is dying. So the woman hurries to the supposed dying man—and the wife confronts her. A dictograph is ready to record the conversation.

The Wife and the Other Woman

There is an emotional outbreak. The substance of the woman's plea may be summed up in a single question—which is the saint and which the sinner, the wife who shirks and gives nothing or the woman who takes her place? Anyway, the wife suddenly doubts. She smashes the dictograph-phonograph record and informs the other woman that she is leaving her husband. And, as the curtain falls, she exclaims: "Saint or sinner, I wonder which?"

Hubby—about whom the hysterical cyclone whirls—never appears in the playlet. There are just the

two women. "The Saint and the Sinner" is effective enough and is satisfactorily done by its authors. Of course, it belongs to the hysteria school of playlet writing.

John B. Hymer is offering a little skit, "At Jimtown Junction," with a scene in a small railroad boarding house-lunch room. The place is presided over by an old negro, played by Mr. Hymer, motion-picture actress is deserted by her stranded company so the old darkey loans her enough to get back to New York and see her dying boy. You know the story. Of course, it goes well. Virtue is always warmly applauded. Otherwise the sketch varies in quality. There are elemental moments, such as a comic conversation about certain animals that frequent the lunch counter and others that inhabit the boarding house beds.

Another Dramatic Triangle

Florence Roberts is again doing J. Hartley Manners's "The Woman Intervenes." The sketch plays upon the good old triangle. In this case, the husband starts out to kill the other man. But the bachelor has an old sweetheart who prevents a tragedy by coming between the two and telling the infuriated husband that she is to marry the other man. That disarms his suspicions.

"The Woman Intervenes" is another of those super-emotional sketches, although it has the merit of good writing. Life to some playwrights seems to be just one darned triangle after another. The acting here is fairly effective.

George Bancroft and Octavia Broske have an eugenic two-act. Mr. Bancroft is almost a giant and Miss Broske is statuesque—and then some. Perhaps you recall seeing her as the—er—picturesque Oriental carpet lady in "Oh, Oh, Delphine."



National.

MISS DOROTHY SHOEMAKER,
Now in Vaudeville in Sidney Hirsch's "The Passion
Play of Washington Square."



MISS FRANKIE HEATH.
Now Appearing in the "Twice-Daily" with
George Perry.

Miss Broske starts the proceedings by explaining—vocally, of course—that "It's a long way to mother's knee." She does "Annie Laurie" and an Irish ballad. Mr. Bancroft contributes one of those recitations—a cheery little thing about an Australian settler who goes insane when a snake kills his wife. Then they both do a comedy monkey song, which isn't the thing for the senior varieties, glide through the Venus Waits from "Oh, Oh, Delphine," and finish with a cakewalk.

Altogether, it's rather a rough hewed two-

Comedy of the Old Variety School

Lulu McConnell and Grant Simpson have a comedy skit, "At Home," written by Herbert Hall Winslow. The sketch belongs to the old in-and-out-doors period of comedy.

A married couple—vaudevillains—have been laying off for weeks when they are notified of some bookings. So they immediately begin rehearsals, hubby's brother being the "and company" of the team. The rest of "At Home" is a turn within a turn. Scene—a sanitarium. The young woman must successfully run the place for a year in order to win a fortune left by an uncle. There are no patients and—when a lawyer comes to investigate whether or not the terms of the uncle's will have been carried out—a friend masquerades as doctors and patients in order to give the sanitarium an air of prosperity.

It is rough and tumble stuff. Miss McConnell doesn't hesitate to fall headlong over the carpet in order to touch the risibilities of her audience. The repartee is vociferous plus.

Tony Hunting and Corinne Frances used to do a comedy turn called "The Love Lozenge," or something like that. Hunting played a red-headed messenger boy, while Miss Frances sang and acted as patter foil.

The scene of the new skit, "The Love Blossom," is laid in a florist shop. Hunting, as a comedy youth, announces, "The old fellow who owns this store went out and left me in charge." So the skit is under way. Miss Frances calls to purchase flowers for a hospital. Then comes patter, with interpolated song and dance.

"I want to buy something for a victim of drink," remarks Miss Frances.

"How about rum blossoms," repartees Mr. Hunting.

And there you are.

"The Red Heads" with a New Cast

"The Red Heads" are back again with a new cast. This year's company can hardly be said to anywhere equal that of last season except in two instances, James B. Carson, who is still giving his brisk and hard working characterization of a young Potash—or is it a Perlmutter? He alone swings the act along briskly, despite handicaps. Helen Du Bosc, too, still does well as the lengthy head designer.

Marie Fitzgibbon tells stories—dialect ones. She doesn't wear comedy make-up and her act isn't nearly as ominous as it sounds in cold ink upon a programme. Of course, it's about ten miles south of Beatrice Herford but it is also about ten miles north of—say—Kate Ellinor.

GOSSIP

"Tango Shoes" has a group of old-timers in its cast. The veteran "elevator boy" is M. J. Needham, a soft shoe dancer of the days of Harrigan and Hart. He is sixty-seven years old. His wife, who was one of the Woods Sisters of English variety memory, is in the act. "Tiny," the heavy-weight dancer of the specialty, is an old time ballet dancer, who was a member of "The Black Crook" company. Charles Kelly, Needham's old variety partner, appears in "Tango Shoes" also.

MRS. LANGTRY WINS VAUDEVILLE HIT; VERNON CASTLE AS A SINGLE

Richard Ordynski to Produce for Varieties—"The Forest Fire" is Unusual Spectacle

BY WALTER J. KINGSLEY.

MRS. LANGTRY'S sketch, "Ashes," is quite the best vehicle she has ever brought to this country. At the Colonial this week she is drawing a smart audience, the society folk being loyal to the erstwhile "Jersey Lily," who is in superb artistic form and looks remarkably well. "Ashes" has nothing to do with a Grundy play, which, through an error, it was connected with, and is quite new and original in theme. Mrs. Langtry has an excellent company, and her contribution to vaudeville is well worth while. It is whispered that her memoirs may appear in print while she is touring the Keith time, but this has not been verified by her ladyship, who has refused many golden offers to tell the eventful story of her life. One gift in which Mrs. Langtry is pre-eminent is that of making the employees of a theater her willing slaves while she is on the bill. Her courtesy is so unfailing and so exquisite and personal in its expression that he would be a churl indeed that did not hasten to be of service. Mrs. Langtry's present tour is beginning most auspiciously. "Ashes" is eminently worth while.

A young dancer of world-wide fame had it in mind recently to present an interviewer on a weekly newspaper with a magnificent diamond studded gold pencil in recognition of a page talk with her—something that this particular writer does better than anyone else in the country. She called upon the dramatic editor of a daily newspaper and asked him how best to make the award of merit.

"I'm glad you came to me," he exclaimed, "that chap has the most jealous wife in the world, and if you gave him that pencil he could never square it with her. By the way, did you see all I have written about you this Fall?" Before she left the office he had the pencil himself.

Not long ago a charming dancer expressed a wish for a humidor for her snug little home. The young man to whom the wish was breathed, inherited many millions, and the humidor arrived stuffed with one hundred dollar bills and another romance in a romantic life is rumored around town.

Phyllis Neilson-Terry is the first of the Terrys to essay vaudeville. She is a winner in the two-a-day, whose audiences love her blonde beauty, her singing and her acting. At the Palace this week her songs from "Trilby" and her Juliet are captivating capacity houses. A strong advertising campaign was carried out for the new headliner and she is mightily appreciative of all that has been done for her. When the Palace secured her entry in the headliner class the management showed excellent judgment, as her drawing power is remarkable.

"The Forest Fire," at the Palace this week, is a spectacle of a dimension never before seen outside of a Drury Lane melodrama. The story is well told and thrilling and the final climax, with the stage swept by billowing flame is hair-raising.

THE VAUDEVILLE SPOTLIGHT

Some two-score vaudeville entertainers visited Blackwell's Island on Thanksgiving morning, under the direction of Reed Albee, and gave the prisoners two holiday entertainments in the big assembly rooms. Press Representative Walter Kingsley chaperoned the affair.

Broadway has another Juliet. Phyllis Neilson-Terry is doing several dramatic intervals from "Romeo and Juliet" at the Palace this week, besides singing "Ben Bolt." Miss Neilson-Terry's vaudeville engagement is by arrangement with Joseph Brooks. In her company are Edith and Cecile King.

The latest vaudeville sketch to be announced for elaboration into a full sized drama is "The Passion Play of Washington

The conflagration is produced by electricity and is quite safe, the fire department being satisfied that there is no possibility of danger. Nevertheless, it looks precisely like the real thing and makes Lincoln J. Carter's biggest effect fade away back. Morris Gest will have to go some to find a stronger finale for any of his importations for the Manhattan Opera House. When vaudeville can outdo the legitimate stage in sensational realism, it is high time to give the varieties credit for leading the theatrical procession.

It is to be hoped that Maurice Farkoa will soon bring to vaudeville the talent which is drawing crowds to Chez Fyscher's in Forty-fifth Street. This original importation from Paris is pulling the smart folk about town like a mustard plaster. Farkoa, Fyscher, Bordoni and the other entertainers are tremendously pleasing in this little room, and the hardest audience in the world gathering there is quite carried away. Prepare properly for Chez Fyscher's by lining the bill fold, but, once there, the artist rewards one for everything that one pays.

May Robson will make her vaudeville debut at the Colonial, Dec. 6, in "John Henry," by George V. Hobart, Oza Waldrop will try the varieties at the Colonial the following week in "Sick Abed," by Aaron Hoffmann. George McFarlane will sing at the Colonial the week of Dec. 20.

Vernon Castle is considering a few weeks as a "single" at the Palace and the Colonial before leaving for England. Another possibility is his appearance for a short time with the smartest and cleverest young woman now doing society dancing in New York. Whatever he chooses to do, Vernon Castle will play to capacity.

Richard Ordynski, the brilliant associate of Max Reinhardt, and the one-time director of a famous producing theater in Warsaw, is back on Broadway after staging the Hoffmann and Pavlova shows with marked success. He is fair to do something of the finest and greatest for vaudeville and has been asked to submit details. Ordynski is class, and of such is the artistic kingdom of heaven.

Edward V. Darling is the busy young man these days. He is booking a string of the most important theaters in America, and the necessity for accurate snap judgments and correct decisions made almost instantaneously is forever upon him. How he keeps his smiling poise and bears up day after day under the trying burdens laid upon him, is a problem to his host of loyal friends. Of all the men in vaudeville the booking experts have the toughest job. Getting headliners at present is a worry sufficient to drive the most callous to strong drink. There are so many theaters and so little new material of the first magnitude that to make the visible supply go around and present a flavor of novelty is a task requiring unusual patience and ability.

ton Square," Sidney M'atton Hirsch's playlet, in which Dorothy Shoemaker is appearing. We have Press Agent Walter Kingsley's word for it.

Karl Bernstein, formerly assistant to Nellie Revell in the vaudeville department of *The Morning Telegraph*, and recently connected with the Edward S. Keller offices, has returned to *The Telegraph* as general advertising manager. The vaudeville field has no abler or better liked representative than Mr. Bernstein.

Madame Emma Calve sang on Wednesday afternoon, Nov. 24, at the Ninety-third Street home of L. M. Ruben, her manager, who was celebrating his seventieth birthday and his fiftieth year as a musical manager.



WHITE, N. Y.
MISS ELIZABETH MURRAY.
Breezy Comedienne Again Appearing in the Varieties.

Sarah Padden offered her comedy playlet, "The Little Shepherd of Bargain Row," at the Eighty-first Street Theater last week for a preliminary showing. Miss Padden has been appearing in the West in the sketch. Alf. T. Wilton will direct her vaudeville tour.

Henrietta Crosman postponed her first metropolitan appearances in a new playlet, "Cousin Eleanor," written by Frances Nordstrom, scheduled for the present week at the Palace.

Laura D. Wilck, author's agent, has placed a comedy sketch, "The Green Woman," by Howard T. Dimick, with Leon Finch, the female impersonator. Miss Wilck has also sold a playlet, "Solid Money," by William H. Duncan, Jr., to Charles Forrester. "Solid Money" deals with a crusade against patent medicine charlatans and fake advertisers. It will have an early production.

"The Forest Fire," first announced to open at the Palace many weeks ago, really had its premiere performances at the Prospect Theater last week. The offering is described as a sensational scenic novelty in three scenes and two tableaux, with a large cast, headed by Sylvia Bidwell. "The Forest Fire" is at the Palace this week.

Fenimore Cooper Towne has engaged George Richards to appear in "Spilling the Beans," in which Mr. Towne and Madeleine Gregg are to play. Mr. Richards was prominent in the comedies of the late Charles Hoyt. Alf. T. Wilton is directing the tour of the playlet.

Loney Haskell is in mourning. Don, the talking dog, expired in Dresden, Germany, a few days ago. Don, you recall, was the canine who barked more or less distinctly in German. Haskell acted as introducer and official explainer, thereby making a distinct histrionic hit.

Manager Frank Girard, of the Orpheum Theater, had a christening party at his home a few days ago in honor of his e'even-months-old daughter, Frances Charlotte Girard.

Helen Evinly is to make her vaudeville debut in a playlet, "Guilty as Charged," written by Irvin Cobb.

According to reports, the production of "The Redheads" this year is being offered under the supervision of the United Booking Offices. It is said that Max Gordon secured the rights to the offering from Jesse Lasky and, in turn, disposed of them to the United.

J. Edmund Davis, late of Davis and Merrill, has written a police playlet, "The New Commission," and will appear in vaudeville in the playlet with Frank Burton. Mr. Burton is staging the offering.

COMING HEADLINERS

WEEK OF DEC. 6.—Colonial, May Robson and company; Joan Sawyer and Jack Jarrott; Alhambra, Beanie Wynn, Oliver and Olp; Royal, "Dinkelspiel's Christmas"; Orpheum, Grace La Rue, Beatrice Herford; Bushwick, Mrs. Langtry and company; Prospect, Lillian Kingsbury and company; Prospect, Emma Carus, Frank McIntyre and company.

WEEK OF DEC. 13.—Colonial, Van and Schenck; Alhambra, Frank McIntyre and company; "The Bride Shop"; Orpheum, Beanie Wynn, Oliver and Olp; Bushwick, Beatrice Herford, Emma Carus; Prospect, Grace La Rue.



MISS ISABELLE LOWE.
Starring in Edgar Allan Woolf's Whole-
some Sketch, "Hope."

LILLIAN RUSSELL IN CHICAGO

CHICAGO (Special). — Lillian Russell greeted her old friends at the Chicago Majestic last week. On the same bill Violinsky played the violin and piano, Paul Conchus juggled cannon balls, Eva Shirley offered her single and the late Paul Armstrong's "Woman Proposes" was again presented.

The Mortons predominated on the Palace programme. Sam and Kitty, Paul, aided by Naomi Glass, and Clara, were all present. Joe Cook gave his novelty turn and "The Society Buds" returned.

Nan Halperin returned to Chicago last week and is now at the Palace. She plays St. Louis next week and opens at the Palace, in New York, on Jan. 3.

Mitch Licalisi has joined hands with the Cuneo interests and will erect a new theater at Wilson Avenue and Sheridan Road, near the present Wilson Avenue Theater. It will have a seating capacity of 2,000.

It is announced that Harry Miller is no longer connected with the Chicago offices of the Interstate circuit. It appears that he had some difficulties with Karl Hoblitzelle, general manager of the circuit, and was asked to vacate. Ray Whitfield, manager of the Chicago offices of the Interstate, will look after the bookings in the future.

Grace Cameron has signed to play the Pantages Circuit and will open Dec. 27.

Edna Aug has accepted some dates in the Middle West.

Cora Youngblood Corson is back in Chicago after tour of the important fairs.

Patricola will enter vaudeville after four weeks at the North American Restaurant. E. E. MEREDITH.

BROOKLYN VAUDEVILLE

Sam Chip, Mary Marble and company topped the Bushwick bill last week in John L. Golden's musical fantasy, "The Clock Shop." Raymond and Caverly exchanged Dutch patter, Anna Laughlin and Billy Gaxton presented their new two-act, "Between Dances," written by Aaron Hoffman; Billy V. Van and the Beaumont Sisters did "Spooks," and James McCormack and Eleanor Irving offered a skit by Thomas J. Gray.

At the Prospect last week a well balanced bill was headed by Mercedes, with his mental telepathy act. "The Forest Fire," a spectacular melodrama, had its opening week. The Avon Comedy Four won its usual laughs, and Trovato appeared.

CURRENT BILLS

PALACE.—Phyllis Neilson-Terry and company. "The Forest Fire," Emma Carus, Beatrice Herford, Bankoff and Girile, Frits and Lucy Bruch. CIVIC.—Miss Lillian Terry and company, Clifton Webb and Eileen Moynihan, Harry Cooper, Dorothy Tore, "The Highest Bidder," Merrill and Otto, De Leon and Davies, the Gladiators.

ALHAMBRA.—Grace La Rue, Harry Gilliom, Marie Fitzhum, Frank North and company, Arnaud Brothers, Donahue and Stewart, "The New Producer," Horrile Family, Henry G. Rudolph, the Gladiators, Weber, Dolan and Frazer, Judge and Gale.

ROYAL.—Mercedes, Ruth Roye, Raymond and Caverly, "Discontent," McCormick and Irving, Claude and Marion, Cleveland, Delmore and Lee, George Hynde.

QUEEN.—Joan Sawyer and Jack Jarrott, Dorothy Shoemaker and company, Beatrice Herford, Gus Van and Joe Schenck, Four Danubes, Kaufman Brothers, Everett's Monkeys, John Cutty, Morin Sisters.

BUSHWICK.—Frank McIntyre and company, Ernest Evans and company, Heath and Perry, Vallecita's Indian Leopards, Irene and Bobbie Smith, the Wiltz, Mullally and Pingree.

PROSPECT.—Nora Baye, Lillian Kingsbury and company, Milt Collins, Thelero's Circus, Morris and Beasley, Dorothy Regal and company, Max Laube, the Clown Seal.

SKETCH FOR PHYLLIS NEILSON-TERRY; MRS. WHIFFEN IN VARIETIES

Claire Rochester May Go to London for Revue—Oza Waldrop to Appear in New Playlet

Sidney McTatton Hirsch, who wrote "The Passion Play of Washington Square," has been commissioned by M. S. Bentham to write a vaudeville vehicle for Phyllis Neilson-Terry. Mr. Bentham is directing Miss Neilson-Terry's vaudeville tour.

Mrs. Thomas Whiffen is appearing in vaudeville. Mrs. Whiffen, last seen with Holbrook Blinn in the short-lived war drama, "Moloch," will be seen in the varieties in a comedy, "Twilight," written by Jack Hayden. Mrs. Whiffen is supported by a company of four. Alf. T. Wilton is arranging the tour. The sketch broke in at the Fifth Avenue Theater this week.

Claire Rochester is likely to go to England about Jan. 1 to appear in a mid-winter revue, under Alfred Butt's direction. Mr. Butt has offered her an unusual contract and she will probably accept.

In the meantime, Miss Rochester will appear in vaudeville. Miss Rochester, by the way, was under contract with Ned Wayburn, to be featured in his second Century production.

Oza Waldrop is to be presented by Messrs. Lewis and Gordon in a new playlet by John B. Hymer. Miss Waldrop comes to the Colonial on Dec. 13. "Peticoats" is the present title of the playlet, although the name may be changed.

Miss Cecilia Wright postcards to THE MIRROR from Hong-Kong. Miss Wright is slowly wending her way through the Orient and having, as she expresses it, "one glorious time." From Hong-Kong Miss Wright goes to Manila, Shanghai and Yokohama. She expects to be home about Christmas time.

Clarence Oliver and Georgie Olp, presenting Hugh Herbert's playlet, "Discontent," have been booked for thirty weeks over the United time, through the Alf T. Wilton offices. Mr. Oliver and Miss Olp recently appeared at the Colonial. They began their tour this week at the Royal.

Clifton Webb and Eileen Molyneaux, with their balalaika orchestra, are dancing at the Colonial this week.

When T. Roy Barnes joined the cast of "Sadie Love," he turned down a solid vaudeville route to May 2. Mr. Barnes was to have appeared in a new skit, "See America First," written by Tommy Grey. Vaudeville won't see the new act until after the run of "Sadie Love."

Next week May Robson and Joan Sawyer will divide headline honors at the Colonial.

Eugenie Blair is in vaudeville. Miss Blair is presenting a playlet called "Reckoning Day," with Alf T. Wilton in charge of her bookings.

Sam Bernard opens his vaudeville tour in Kansas City on Jan. 9, booked by M. S. Bentham. Mr. Bernard will subsequently tour the Eastern theaters.

Juliet comes to the Royal on Monday in her new act.

Wilson Mizner's "Ships That Pass in the Night," has gone over to the Loew time.

Loney Haskell dared Broadway with his new monologue early this week at the Eighty-first Street Theater.

Announcement is made of the marriage in St. Paul on Nov. 22 of Ford West, of Ball and West, to May Malloy, of "The Bride Shop" company.

Willey and Ten Eyck are appearing in cabaret at Rector's.

The Arnaud Brothers have been routed to May 15 through the Pat Casey offices.

Pauline Seymour, a well known stock leading woman, has entered vaudeville.

The Courtney Sisters have gone over to the Loew time.

Jack Goldberg has resigned as assistant to Joseph Schenck in the booking department of the Marcus Loew offices.

Herbert Bailey, baritone and manager of Dunbar's Salom Singers, was given a warm welcome at the recent appearance of the act in his home city, Kansas City. Mr. Bailey is a graduate of Kansas University, '10. He attracted attention as a choir singer, although he started out as a newspaper reporter. He went on the stage two years ago with the Salom Singers.

James Madison is writing a new act for Cartmell and Harris.



HARRY FOX, W.H.E., N.Y.
Making a Farewell Tour of the Keith Houses with Rosika Dolly.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates ahead must be received by Friday for the next issue.

ABARBANEELL: Keith's, Wash.	BEAUMONT and Arnold: Orph., Colorado Springs, 2-4.
ADLER, Felix: Keith's, Toledo: Keith's, Dayton, 6-11; Grand, Pittsburgh, 13-18.	BEE MAN and Anderson: Keith's, Prov.: Keith's, Boston, 6-11; Bushwick, B'klyn, 13-18.
ADONIS and Dog: Colonial, Erie, Pa.; Keith's, Indianapolis, 6-11.	BEERS, Leo: Colonial, Erie, Pa.; Temple, Detroit, 6-11; Temple, Rochester, 13-18.
AEGTHIER and La Devi: Orph., Winnipeg, 5-11.	BELL RINGERS: Orph., St. Paul.
AEMAR: Charles Co.: Temple, Rochester: Shea's, Buffalo, 6-11; Shea's, Toronto, 13-18.	BELMONT'S Five: Alhambra, N.Y.C., 13-18.
ALEXANDER Brothers: Orph., Birmingham, 6-8; Orph., Nashville, 9-11.	BERESFORD, Harry, Co.: Orph., Ogden, U.: Orph., Salt Lake City, 5-11.
ALEXANDER Kids: Colonial, Erie, Pa., 13-18.	BERGEN, Alfred: Keith's, Toledo: Keith's, Columbus, 6-11; Hipp., Cleveland, 13-18.
ALEXEN: Keith's, Wash., Dec. 6-11; Grand, Pittsburgh, 13-18.	BERGHE, Valerie, Co.: Keith's, Columbus: Keith's, Dayton, 6-11.
ALEXIN: Keith's, Wash., Dec. 6-11; Grand, Pittsburgh, 13-18.	BERRARD and Phillips Maj., Milwaukee: Palace, Chicago, 5-11.
AMETTA: Keith's, Toledo: Hipp., Cleveland, 6-11; Keith's, Columbus, 13-18.	BERNARD and Scarth: Orph., Knoxville, 2-4; Forsythe, Atlanta, 6-11; Orph., Birmingham, 13-15; Orph., Nashville, 16-18.
AMOROS Sisters: Bushwick, B'klyn, 6-11.	BERRA, Mabel: Shea's, Buffalo, Dec. 6-11; Shea's, Toronto, 13-18.
ANKER Trio: Orph., Jacksonville, 6-8; Orph., Savannah, 9-11; Orph., Birmingham, 13-15; Orph., Nashville, 16-18.	BERTISCH: Palace, Fort Wayne: Keith's, Youngstown, 6-11.
ANNA: Maj., Chgo.: Columbia, Grand Rapids, 6-11; Keith's, Toledo, 13-18.	BERTONI: Hipp., Fort Wayne: Keith's, Youngstown, 6-11.
ANNE: Maj., Chgo.: Columbia, Grand Rapids, 6-11; Keith's, Toledo, 13-18.	BIG CITY FOUR: Keith's, Indianapolis: Palace, Fort Wayne, 6-11; Empress, Grand Rapids, 13-18.
ANSON Comedy Four: Keith's, Wash., 6-11; Keith's, Phila., 13-18.	BISHOP, Marie: Orph., St. Paul, 5-11.
ANTHONY: Fred J., Co.: Hipp., Cleveland: Army and Navy Game: Palace, Chgo., 6-11.	BISPHAM, David: Maj., Milwaukee, 5-11.
ANTHONY Brothers: Alhambra, N.Y.C., Keith's, Boston, 6-11; Keith's, Prov., 13-18.	BISON City Four: Orph., Fresno, 2-4; Orph., Los Angeles, 5-11.
ANTAIR: Fred and Adele: Maryland, Balto., 6-11.	BLANCHE, Belle: Forsythe, Atlanta, Maj., Chgo., 5-11.
APRIL and Navy Game: Palace, Chgo., 6-11.	BORSINI Troupe: Shea's, Buffalo, 6-11.
BEYER, Bert, Co.: Orph., Oakland, Calif.: Orph., Sacramento, 5-8; Orph., Fresno, 9-11.	BOWERS, Fred V., Co.: Orph., Montreal: Dominion, Ottawa, 6-11; Keith's, Columbus, 13-18.
BIG CITY FOUR: Keith's, Indianapolis: Palace, Fort Wayne, 6-11; Empress, Grand Rapids, 13-18.	BOWERS, Walter Co.: Keith's, Louisville, 6-11; Keith's, Cinti., 13-18.
BIG KIDS: Garrick, Wilmington, 6-11.	BOWLEY and Marple: Keith's, Wash., 6-11; Keith's, Philadelphia, 13-18.
BIBBLE and BUBBLE: Columbia, Grand Rapids; Maj., Milwaukee, 5-11.	CAJOPOLICAN, Chief: Dominion, Ottawa, Can.: Keith's, Toledo, 6-11.
BIG KIDS: Garrick, Wilmington, 6-11.	CHARLTON, Jean: Keith's, Dayton.
BILL AND WEST: Columbia, St. Louis: Orph., Memphis, 5-11.	CHIP and Marple: Keith's, Wash., 6-11; Keith's, Philadelphia, 13-18.
BILL, Ernest R.: Bushwick, B'klyn: Keith's, Boston, 13-18.	CARTER, Mrs. Leslie: Orph., Winnipeg.
BIRKIN, Ray Ellorne: Temple, Rochester, 6-11; Keith's, Cinti., 13-18.	CARMELL and Harris: Keith's, Youngstown: Keith's, Indianapolis, 6-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CARLISLE and Romer: Maj., Milwaukee, 5-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CARR, Alexander, Co.: Shea's, Toronto: Keith's, Boston, 13-18.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CARR, Eddie, Co.: Columbia, Grand Rapids: Maj., Chgo., 6-11; Keith's, Youngstown, 13-18.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CARUS, Emma: Palace, N.Y.C., 6-11; Bushwick, B'klyn, 13-18.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CAJOPOLICAN, Chief: Dominion, Ottawa, Can.: Keith's, Toledo, 6-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CHARLTON, Jean: Keith's, Dayton.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CHIP and Marple: Keith's, Wash., 6-11; Keith's, Philadelphia, 13-18.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CICCOLINI: Orph., Memphis, 5-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CHOY: Orph., Omaha, 5-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CLAUDIUS and Scarlet: Orph., Frisco, 6-11; Hipp., Oakland, 5-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CLAYTON, Bebbie: Orph., Winnipeg.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CLIFFORD, Cinti.: Orph., 6-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CLIFFORD, Kathleen: Bushwick, B'klyn, 6-11; Keith's, Phila., 13-18.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CLIFTON, Herbert: Keith's, Wash.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CLINTONS, Novelty: Orph., Los Angeles.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CLAWN, Seal: Prospect, B'klyn: Colonial, N.Y.C., 6-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CLINE, Maggie: Keith's, Phila., 13-18.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	COLE and Denby: Orph., Montreal: Dominion, Ottawa, 6-11; Shea's, Buffalo, 13-18.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	COLLINS, Milt: Prospect, B'klyn: Keith's, Prov., 6-11; Colonial, N.Y.C., 13-18.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	COMFORT and King: Orph., Winniford.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CONNIN, Steele and Parks: Keith's, Prov.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	COOKE and Conrad: Orph., Frisco, 28-Dec. 11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	COOK, Joe: Columbia, St. Louis: Orph., Memphis, 5-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	COOPER, Harry: Orph., B'klyn, 6-11.
BIRKINS: Hipp., Garrick, Wilmington, 6-11.	CORCORAN and Dingle: Tem-

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"The Smartest Chap in Town"

NOW PLAYING IN VAUDEVILLE

ple, Rochester; Colonial, Erie, Pa., 6-11.
CORALINE'S Animals: Keith's, Philadelphia; Colonial, N.Y.C., 6-11.
COSHO: and Dinas: Foraythe, Atlanta, 6-11; Orph., Charlotte, 13-18; Orph., Petersburgh, 16-18.
COURTNEY Sisters: Keith's, Wash.
CRANBERRIES: Keith's, Wash.; Grand, Pittsburgh, 6-11; Keith's, Indianapolis, 13-18.
CRAWFORD and Broderick: Maryland, Balt., 6-11.
CHESSY and Dayne: Palace, Fort Wayne; Columbia, Grand Rapids, 6-11; Keith's, Toledo, 13-18.
"CRISPS": The: Orph., Portland, Ore.
CROSSMAN'S Henrietta, Co.: Palace, N.Y.C.
CROSSMAN'S Banjo Phidens: Keith's, Boston; Orph., B'klyn, 13-18.
CRUMIT: Frank: Orph., Minneapolis, 6-11.
CUNNINGHAM, Cecil: Orph., Seattle, 5-11.
CUTTYS: Six, Musical: Orph., B'klyn.
CUTLER: Albert: Orph., Montreal; Dominion, Ottawa, 6-11; She's, Buffalo, 13-18.
CUTTY, John: Orph., B'klyn; Alhambra, N.Y.C., 6-11; Colonial, N.Y.C., 13-18.
DAILEY, Robert L., Co.: Orph., Sacramento, 29-Dec.; Orph., Los Angeles, 6-11.
DALE, George: Keith's, Prov. Forysthe, Atlanta.
DAMOND, Eugene: Orph., Lincoln, 29-Dec.; Orph., Colorado Springs, 2-4; Orph., Kansas City, 5-11.
D'ANUBE'S, Four: Orph., B'klyn.
DAVIES, Reine: Orph., Sacramento, 29-Dec.; 1; Orph., Fresno, 2-4; Orph., Frisco, 5-11.
DAVIS Family: Keith's, Youngstown.
DE FORREST and Kearns: Royal, N.Y.C., 6-11.
DEIHO: Colonial, N.Y.C.; Orph., B'klyn, 6-11.
DE LEON and Davis: Colonial, N.Y.C.; Temple, Detroit, 13-18.
DELMORE and Lee: Royal, N.Y.C.; Keith's, Phila., 6-11; Keith's, Boston, 13-18.
DELTON, Marcella and Delton: Royal, N.Y.C.; She's, Toronto, 6-11; Royal, N.Y.C., 13-18.
DERKIN'S Animals: Palace, Chicago, 5-11.
DE SERRIS, Henrietta, Co.: Keith's, Columbus; She's, Buffalo, 6-11; She's, Toronto, 13-18.
DEVINE and Williams: Orph., Lincoln, 29-Dec.; Orph., Colorado Springs, 2-4; Orph., Kansas City, 5-11.
DE VOIE and Livingston: Orph., Oakland; Orph., Sacramento, 5-8; Orph., Fresno, 9-11.
DIAMOND and Brennan: Orph., Oakland, 28-Dec., 11.
DEWITT, Burns and Torrence: Keith's, Wash., 6-11; Keith's, Phila., 13-18.
DIAMOND and Grant: Keith's, Dayton, 6-11.
DINEHART, Allan, Co.: Orph., New Orleans; Foraythe, Atlanta, 13-18.
DINKELSPIL'S Christmas: Royal, N.Y.C., 6-11.
DISCONTENT: Royal, N.Y.C.
DOCKSTADER, Lew: Palace, N.Y.C.; Maryland, Balt., 6-11; Keith's, Dayton, 13-18.
DOLAN and Lenhar: Maj., Milwaukee.
DOLL, Alice Lyndon Co.: Orph., Kansas City; Orph., Omaha, 6-11; Orph., Minneapolis, 13-18.
DONAHUE and Stuart: Alhambra, B'klyn, 6-11.
DONG, Fung Goo and Hau: Palace, Chro., 5-11.
DOOLEY and Sales: Hippo, Memphis; Orph., New Orleans, 5-11.
DOOLEY and Sales: Hippo, Cleveland, 6-11; Grand, Pittsburgh, 13-18.
DOOLY, Jed and Ethel: Maj., Chro., Columbus, St. Louis, 5-11.

DUDLEY Trio: Orph., Denver, 7; Orph., Colo. Springs, 6-11.
DU FOR Brothers: Orph., New Orleans; Alhambra, N.Y.C., 13-18.
DUNEDIN, Queenie: Orph., Minneapolis; Orph., Winnipeg, 5-11.
DUNLAP-Merrill: Royal, N.Y.C.
DUTTONS, The: Orph., Winnipeg, 5-11.
EARL and Curtis: Keith's, Louisville.
EARL and Girls: Victoria, Charleston; Orph., Roanoke, 6-8; Lyric, Richmond, 13-18; Colonial, Norfolk, 16-18.
EAST, George: Co.: Keith's, Cint.
EDWARDS'S, Gus: Song Review: Keith's, Louisville, 6-11.
EGAN, Thomas: Orph., Omaha, 5-11.
ELLIOTT, Fassett and Levering: Orph., Nashville, 6-8; Orph., Birmingham, 9-11.
ELLISON, Glen: Orph., Sacramento, 29-Dec.; 1; Orph., Fresno, 2-4; Orph., Frisco, 5-11.
EMERSON and Baldwin: Hipp., Cleveland; Keith's, Youngstown, 13-18.
EMERSON'S, Three: Hipp., Cleveland.
ERHARD'S Sensation: Orph., Montreal, 6-11.
ERNIE and Ernie: Victoria, Charleston, 29-Dec.; 1; Orph., Lynchburg, 6-8; Orph., Bedford, 9-11.
EVANS, Charles, Co.: Orph., Winnipeg.
EVANS Ernest, Co.: Bushwick, B'klyn.
EVEREST'S Monkeys: Orph., Alhambra, N.Y.C., 6-11; Prospect, B'klyn, 13-18.
FABRIZIO: Keith's, Wash.
FAIRWEATHER, Una: Palace, Chro., 5-11.
FARBER Girls: Palace, Fort Wayne; Keith's, Toledo, 6-11.
FARRILL, Marquerite: Dominion, Ottawa, Can.
FASHION Show: Maryland, Balt., Grand, Pittsburgh, 6-11; Hipp., Cleveland, 13-18.
FASHION Show (Western Co.): Orph., New Orleans.
FATIMA: Orph., Seattle, 5-11.
FAYE, Elsie, Co.: Orph., Salt Lake City; Orph., Denver, 5-11.
FELANO and Elliott: Keith's, Indianapolis.
FERN, Harry, Co.: Orph., Seattle, 6-11; Orph., Portland, Ore., 13-18.
FIELDS and Halliday: Bushwick, B'klyn, 6-11.
FISHER, Grace, Co.: Keith's, Youngstown, Dec., 6-11; Hipp., Cleveland, 13-18.
FITZGERALD and Marshall: Royal, N.Y.C., 6-11.
FITZGIBRON, Bert: Palace, Fort Wayne; Keith's, Youngstown, 6-11; Columbia, Grand Rapids, 13-18.
FITZGIBRONS, Marie: Alhambra, N.Y.C.; Bushwick, B'klyn, 6-11; Royal, N.Y.C., 13-18.
FLAVIA: Orph., Portland, Ore.
FLEMINGS, The: Orph., U.S. Orph., Salt Lake City, 5-11.
FOGARTY, Frank: Temple, Detroit.
FOLEY and O'Neill: Prospect, B'klyn, 6-11.
FORD and Ramsey: Orph., Knoxville, 29-Dec.; 1; Orph., Chattanooga, 2-4; Orph., Roanoke, 6-8; Orph., Lynchburg, 9-11.
FORD, Bertie: Keith's, Youngstown; Keith's, Columbus, 6-11.
FOREST Fire: Palace, N.Y.C.
FOY, Eddie, and Family: Orph., Oakland, 5-11.
FRANCIS, Adeline: Grand, Pittsburgh, 6-11.
FRANCIS, Mae, Co.: Orph., St. Paul; Orph., Minneapolis, 5-11.
FRANCOIS, Margot, and Dartner: Orph., Ogden, U.S.; Orph., Salt Lake City, 5-11.
FREAR, Bagott, and Frear: Temple, Detroit, 13-18.
FREEMAN and Dunham: Orph., Seattle; Orph., Portland, 5-11.
HAWKINS, Lew: Orph., Oakl., 6-11.
HAWTHORNE and Ingalls: Keith's, Wash., 5-11.
HAYDEN, Borden, and Mayden: Dominion, Ottawa, Can.; Maryland, Balt., 6-11; Keith's, Wash., 13-18.
HARRIS and Marion: Orph., Birmingham, 6-8; Orph., Nashville, 9-11; Foraythe, Atlanta, 13-18.
HEATH and Perry: Bushwick, B'klyn.
HEATHER, Josie, Co.: Orph., Montreal; She's, Buffalo, 13-18.

MARY SHAW

IN VAUDEVILLE

Direction ARTHUR HOPKINS

GRACE LA RUE

The International Star of Song

CHAS. GILLIN, Pianist

Direction ALF. T. WILTON

M. S. BENTHAM, Presents

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THE SUNSHINE GIRL

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LILLIAN KINGSBURY

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in "THE DISCOVERY"

Direction Harry Weber

By Edgar Allan Woolf

Betty

Jimmy

BOND and CASSON

In Their Merry Musical Melange, "Songland"

MORIN SISTERS

IN A VARIETY OF DANCES

Direction HARRY WEBER

GEORGE C. SACKETT offers

SARAH PADDEN

The Popular Young Dramatic Star—Now Presenting in Vaudeville, for the First Time in New York, the Wonderfully Successful Dramatic Playlet

The Little Shepherd of Bargain Row

*Adapted by HOWARD MCKENT BARNES from the Popular Novel of the Same Title**"It has All the Best Qualities of 'Our Mrs. McChesney' and 'The Chorus Lady' Combined"***Cast of Five—Special Scenery—All Sorts of Printing from an Illustrated Folder to a 24-sheet Stand—Press Matter, Frames, Photographs, Flashlights and Cuts Galore**

ALF T WILTON, Representative.

PRELLE'S Dogs: Orph., Knoxville, 6-8; Orph., Chattanooga, 9-11; Forsythe, Atlanta, 13-18.
 PREVOST and Brown: Lyric, Richmond, Dec. 1; Colonial, Norfolk, 2-4; Maryland, Balt., 6-11.
 PRIMROSE Four: Orph., Los Angeles, 6-8; Minstrels, Maj. Bloomington, Ill., 29 Dec. 1; Empress, Decatur, 2-4; Gately, Galesburg, 5-7; Orph., Quincy, 8-10; Empress, St. Louis, 11-13.
 P R U E T T E, William Co.: Bushwick, B'klyn, Dec. 6-11.
 QUIGLEY and Fitzgerald: Prospect, B'klyn; Keith's, Indianapolis, 6-11; Keith's, Louisville, 13-18.
 QUIROGA, Keith's, Cinci.
 RADENGER, G. Alda: Grand, Pittsburgh, 13-18.
 RAYMOND and Caverly: Royal, N.Y.C., Keith's, Boston, 6-11.
 RAY and Hilliard: Keith's, Columbus.
 REGAL, Dorothy, Co.: Prospect, B'klyn.
 RED Brothers: Keith's, Cinci., Dec. 6-11; Grand, Pittsburgh, 18-18.
 REYNOLDS and Donegan: Orph., Winnipeg.
 REX'S Comedy Circus: Orph., Minneapolis; Orph., St. Paul, 5-11.
 RICE Andy: Keith's, Onti., Maj., Chgo., 5-11.
 RICHARDS and Kye: Maj., Ohio, Columbus, St. Louis, 5-11.
 RIGOLETTO Brothers: Keith's, Pittsburgh, Dec. 6-11.
 RING, BLANCHE: Orph., Kansas City.
 RIVES, Shirli and Harrison: Orph., Memphis, Orph., New Orleans, 5-11.
 ROBERTS, Fred: Orph., Lynchburg, 29 Dec. 1; Orph., Bedford, 2-4.
 ROBERTS, Florence: Keith's, Wash., Keith's, Phila., 6-11; Keith's, Phila., 13-18.
 BORSON, May, Co.: Colonial, N.Y.C.
 BOCHEZ'S Monkey Circus: Orph., Kansas City, 28-Dec. 4.
 ROGERS, Robt., and Louise Mackintosh: Bijou, Bangor, 29-Dec. 1; Lewiston, Lewiston, 2-4; Huntington, Boston, 6-8.
 ROONEY and Bent: Orph., Salt Lake City; Orph., Denver, 5-11.
 ROSE, Julian: Dominion, Ottawa, Can., 6-11.
 ROSHANARA: Orph., Seattle, Orph., Portland, 5-11.
 ROSS, Eddie: Keith's, Indianapolis; Keith's, Louisville, 6-11.
 ROVER, Al., and Sisters: Keith's, Prov., 13-18.
 ROY, Ruth: Royal, N.Y.C.; Keith's, Prov., 13-18.
 RUDOLPH, Henry: Alhambra, N.Y.C.; Keith's, Boston, 6-11; Keith's, Prov., 13-18.
 RUSSELL, Lillian: Columbia, St. Louis.
 RYAN and Lee: Orph., Seattle, 5-11.
 RYAN and Tierney: Orph., Birmingham, 29-Dec. 1; Orph., Nashville, 2-4.
 SALES, Chick: Orph., Minneapolis; Orph., St. Paul, 5-11.
 SAM LONG TACK: Orph., Denver; Orph., Colo. Springs, 6-7; Orph., Lincoln, 9-11.
 SAMMELS, Ray: Temple, Detroit, 12-18.
 SANSONE and Delilah: Keith's, Columbus Palace, Ft. Wayne, 6-11; Keith's, Youngstown, 13-18.
 SANTLEY and Norton: Palace, Chgo.; Temple, Detroit, 13-18.
 SAYVOY and Brennan: Keith's, Louisville; Keith's, Cinci., 6-11; Keith's, Columbus, 13-18.
 SAWTER, Joan: Orph., B'klyn; Colonial, N.Y.C.
 SAXON, Pauline: Victoria, Charleston, 6-8; Orph., Savannah, 9-11; Orph., Nashville, 13-15; Orph., Birmingham, 16-18.
 SCHIEFF, Fritzi: Keith's, Temple, Detroit, 13-18.
 SCHIOVONI, Troupe: Orph., Frisco, 29-Dec. 11.

SCHMETTANS: Keith's, Dayton; Columbia, Grand Rapids, 13-18.
 SCOTCH Lads and Lassies: Keith's, Indianapolis; Forsythe, Atlanta, 13-18.
 SCOTT and Keene: Alhambra, N.Y.C.; Orph., B'klyn, 6-11; Colonial, N.Y.C., 13-18.
 SHAYNE, Matthews, Co.: Keith's, Onti., 6-11; Keith's, Louisville, 13-18.
 SEN Mei Lady: Grand, Pittsburgh, 8-10; Empress, St. Louis, 11-13.
 P R U E T T E, William Co.: Bushwick, B'klyn; Royal, N.Y.C., 6-11; Keith's, Boston, 13-18.
 VAN, Billy B., Co.: Keith's, Prov., Keith's, Phila., 6-11; Orph., B'klyn, 13-18.
 VAN, Charles and Fannie: Orph., Minneapolis, 5-11.
 VAN and Bell: Orph., Omaha; Orph., Minneapolis, 5-11; Orph., and Schenck: Orph., B'klyn; Colonial, N.Y.C., 13-18.
 VANDERBILT and Moore: Temple, Rochester; Orph., Montreal, 13-18.
 VASCO: Keith's, Phila.; Keith's, Wash., 6-11.
 VOLUNTEERS: Maj., Chgo., 5-11.
 WARD Bros.: Keith's, Cleveland, 6-11.
 WARD and Faye: Columbia, Grand Rapids.
 WARREN and Conley: Keith's, Columbus; Keith's, Cleveland, 6-11; Keith's, Prov., 13-18.
 WEBB and Burns: Keith's, Cinci., Dec. 6-11.
 WEBB, Clifton, and Eileen Molynes: Colonial, N.Y.C.
 WEBER and Elliott: Orph., Kansas City, 28-Dec. 4; Orph., Kansas City, 5-11.
 WEBER and Fields: Orph., Frisco, 5-11.
 WEBER, Dolan, and Fraser: Alhambra, N.Y.C.; Keith's, 6-11.
 WEEKS, Marion: Keith's, Phila.; Marriage, B'klyn, 6-11; Liric, Richmond, 13-18; Colonial, Norfolk, 13-18.
 WELMERS and Burke: Victoria, Charleston, 29-Dec. 4; Orph., Savannah, 13-15; Orph., Jacksonville, 16-18.
 WELLING, Levering, Trounce: Orph., Lynchburg, 29-Dec. 1; Orph., Roanoke, 2-4; Orph., Nashville, 9-11; Orph., Ingram, 13-15; Orph., Chattanooga, 16-18.
 WEPNER-Amors Troupe: Colonial, N.Y.C.; She's, Buffalo, 13-18.
 WERNER and Gearin: Liric, Richmond, 29-Dec. 1; Colonial, Norfolk, 2-4.
 WESTON, Willie: Orph., Los Angeles, 28-Dec. 11.
 WESTON and Tucker: Memphis, 5-11.
 WHEELER B. and B.: Columbia, Grand Rapids; Keith's, Toledo, 6-11; Keith's, Columbus, 13-18.
 WHICH Shall I Marry: Mary and Balto.
 WHITE and Charlton: She's, B'klyn, 6-11; She's, Toronto, 13-18.
 WHITE, Carolina: Orph., Los Angeles, 28-Dec. 4.
 WHITING and Burt: Keith's, Phila.; Keith's, Wash., 6-11.
 WILDE, Mr. and Mrs.: Prospect, B'klyn, 6-11; Bushwick, B'klyn, 13-18.
 WILARD: Keith's, Phila., Dec. 6-11.
 WILLIAM and Segal: Mary and Balto.
 WILLIAMS, a and Wolfe: She's, Toronto; Dominion, Ottawa, 13-18.
 WILSON and Aubrey: Maj., Milwaukee; Columbia, St. Louis, 5-11.
 WILSON and La Noir: Orph., Kansas City, 28-Dec. 4; Orph., Omaha, 5-11.
 WILTS, The: Royal, N.Y.C., Dec. 6-11.
 WOOD, Britt: Orph., Memphis; Orph., New Orleans.
 WORTH and Brice: Orph., Los Angeles.
 WRIGHT and Dietrich: Orph., Oakland, 5-11.
 WUERNZ, Flying: Orph., Oakland, 5-11.
 WYNN, Bessie: Alhambra, N.Y.C., Dec. 6-11; Orph., B'klyn, 13-18.
 YARDIS, Les: Orph., St. Paul; Orph., Minneapolis, 5-11.

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Management HOWARD THURSTON

Address care DRAMATIC MIRROR

MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

POOR OLD SHAKESPEARE

Poor old SHAKESPEARE is having his troubles again. An envious contemporary once termed him a "shakescene," but it appears that he will never become a "Shakescreen." W. STEPHEN BUSH has just issued a bulletin showing that out of thirty-four of his most famous plays not more than six could possibly pass the Censor Boards of Ohio and Pennsylvania,—provided they adhered strictly to their rules of practice and were not prejudiced in favor of The Immortal Bard, concerning whom they have doubtless read. And an ideal censor,—like a petit juryman, should know absolutely nothing about the case he is called upon to decide.

Mr. BUSH's bulletin is not arrant burlesque, but very apt application of the accepted rules of censorship in these two States to the greatest English classics; and when we remember that the learned police censor of Providence, R. I., suppressed a screen version of Nathaniel Hawthorne's great American romance, "The Scarlet Letter," because he considered it "disrespectful to the clergy,"—and the erudite Major FUNKHOUSER forbade Chicago school children seeing the film—(thereby causing an unprecedented demand for the novel at all the libraries)—one shudders to think what might happen to Shakespeare should he fall among our modern censors!

Possibly this is the reason why WILLIAM FOX, before screening ROBERT MANTELL in some of his popular Shakespearian characters, sent out queries to managers of motion picture theatres as to whether such films would be acceptable in their houses. The replies were various, and mainly adverse. At least the majority preferred MANTELL in the romantic melodramas with which he first gained a following in this country, or the same style of "society drama" in which he made his film debut. One manager of a road circuit, now devoted to pictures, declared emphatically that in his opinion SHAKESPEARE's plays should be read,—not enacted on stage or screen—which gives a pretty fair idea of the class of Shakespearian players who toured that circuit before the manager was forced to play pictures.

Moreover, we recall that when Mr. Fox was playing stock at the Academy of Music, "The Merchant of Venice" spent a rather lonesome week in that immense playhouse; since which time SHAKESPEARE has probably "spelled ruin" in Mr. Fox's books. However, MANTELL did not play Shylock on that occasion, and the play was not calculated to appeal to the Academy clientele. When Mr. Fox considers that BEERBOHM TREE is to be screened in a series of Shakespearian plays, and JAMES K.

HACKETT is to play "Macbeth,"—one of Mr. MANTELL's most pictorial roles,—he may take a chance with the censors.

The value of these managerial "round robins" is very doubtful, anyway. Had JESSE L. LASKY queried the exhibitors as to the advisability of screening "Carmen," the majority who had seen Merrimee's heroine murdered by provincial opera companies would probably have answered: "Don't." Furthermore, if he had requested a vote as to who should play the character, the answer doubtless would have been MARY PICKFORD,—coupled in many cases with the query: "Who is GERALDINE FARRAR, and what did she ever do?"

But "nothing succeeds like success," and even SHAKESPEARE can score a screen success if properly interpreted by capable actors and directors. MANTELL's fame in Shakespearian roles is sufficient to conjure with, while one J. GORDON EDWARDS knows how to stage SHAKESPEARE. With such a combination filmed SHAKESPEARE is liable to "bring home the Bacon,"—the censors permitting!

AMERICAN film manufacturers are supplying more than ninety per cent. of Europe's pictures to-day, according to the statement of Mr. JOHN D. TIPPETT, one of the recognized motion picture authorities in Europe. He is managing director of the Trans-Atlantic Film Co., Ltd., of London, and is in this country on a two-weeks' business trip.

"The supply of Continental pictures has been practically cut off, and American-made films are being used almost universally in Spain, Norway, Denmark, Sweden, Italy and other countries," he says. "Even in France, the greatest producing country of Europe, American pictures, especially comedies, are in vogue. Throughout all countries the war is having a somewhat depressing effect on the people. Anything to distract from their sorrows is in demand, and the American comedies are the most popular form of entertainment in Europe to-day. There is little call for heavy dramas and they must be good."

Mr. TIPPETT, in expressing his views on the quality of American pictures required, said that only the very best are released. The English are the most critical motion picture audience in the world, and they have an excellent reviewing and censorship system. A picture is shown to censors two or three times for critical examinations, eight weeks before it is released, and depressing or objectionable pictures are turned back.

"Not only in centers where the war is not visible, but right up to the firing line, motion pictures are extremely popular," he said. "The soldiers are constantly asking for more pictures, and a number of film manufacturers are sending new releases every week to the front. These pictures are often shown in barns and other improvised theaters, a few miles back of the firing line. Chaplin is one of the favorites. British, French, Indians, Africans and Sengalese heartily applaud his antics. Daily performances are given for the convalescing soldiers in England, and many pleasant hours are passed by them in this form of simple diversion."

In regard to whether there are any official British war pictures, Mr. TIPPETT said that there are none at present, but that arrangements are being made to have an English concern take the official pictures in the same way that France is doing. PATHÉ, GAUMONT and ÉCLAIR are making the government's pictures, and many of their best views will not be shown for some time.

"These French concerns are practically unable to produce any dramas or comedies in France, since almost all of the actors are serving in the army and many of them have been killed," Mr. TIPPETT said. The producing companies not only have been supplying films at the front, but have served their country in other ways. The English concerns raised \$150,000 between them, and equipped an ambulance corps with fifty automobiles and a reserve fund of money.

Mr. TIPPETT was in Brussels when the Germans entered the city. With him were two cameramen. He managed to secure about 60,000 feet of film, some of which was taken in and about Rheims, where he visited the trenches. Mr. TIPPETT leaves this week for California, and expects to sail for England again on Dec. 14.

Sir Herbert Beerbohm Tree spent three days in New York on his way from London to Griffithville, Cal. Sir Herbert will spend the Winter in Southern California, but speaks of making his re-entry to the legitimate stage in New York next Spring. He is not a novice in the pictures, as he played Cardinal Wolsey in "Henry VIII." in England. The actor-knight, according to interviews he gave during his New York visit, is a friend of both legitimate and picture drama. The human voice can never be superseded, he says. The drama of dialogue and of emotions best expressed by words will always prevail, but the spectacular drama of the pictures will have enormous importance. The distinguished visitor expects to do some elaborate film spectacles under Mr. Griffith at Los Angeles.



RUTH ROLAND
AND
H. M. HORK-
HEIMER,
Star and Co-Author
in the Pathé-Bal-
boa Serial, "The
Red Circle."



THE LATE MRS. BARRY O'NEIL.

Mrs. Barry O'Neill, known professionally as Nellie Walters, died Sunday, Nov. 21, at her home in New York city. Her theatrical friends will remember her as the daughter of Mr. and Mrs. George W. Walters, in whose company she first appeared as a child actress. Later she starred for many years throughout the West and South, where she was a great favorite. After her marriage she always appeared in the same companies as her husband. When Mr. O'Neill entered the motion picture field she retired to private life and never again acted. She was born in Glasgow, Scotland.

Funeral services were held Nov. 23 in the Church of the Transfiguration. The honorary pallbearers were George D. McIntyre, Peter M. Lang, Gerald Griffin, Joseph W. Smiley, George Soule Spencer, and William Norton.

Among the many professional friends present were:

William Courtleigh, Edward Mackey, Charles M. Seay, Charles Arthur, Henry Lotto, Philip Robson, William Randall, Emil Ankermiller, Hugh D'Arcy, Lyman O. Fiske, Martin Faust, Barclay McCullum, Mr. and Mrs. Edwin Middleton, Little Leslie, Mr. and Mrs. Max Schneider, Mrs. Lang, Lillian Stever, Mrs. William Norton, Mrs. Jerome McElroy, Robert E. Graham, Jr., Mrs. Ellen Lochart, Mrs. Loughran, Mrs. H. D. Chandelle, Mrs. George Merle, Mrs. Julius Cahn, Miss Josie Bemisch, Mrs. Charles Weirman, Marie Weirman, Richard McFarland, Mrs. Clark, and Mrs. Chauncey Klein.

FORECASTING FILM FASHIONS

Clothes are a problem for the women of filmdom. Even more than their sisters of the speaking stage, must they watch the styles. In fact they must not only catch the advance styles, but must be able to anticipate the styles in the future. The stage star has the advantage of the artist on the screen, for she can add to her wardrobe with the changing style and always appear in the mode of the moment. The fact that a production is sometimes filmed months before it is exhibited in public adds serious complications for the woman of the screen, who is expected to appear in the latest fashion. Hence, anticipation of the fickle trend of fashion is necessary.

In designing her gowns it is necessary that the well dressed woman of the film keep in close touch with the latest modes of Paris, which even in the throes of a great world war, sets the style for the world. Just how this is accomplished is a secret which Enid Markey refuses to disclose, but her achievements in this respect, it is declared, testify to an art that is almost like foretelling the fashion. Twelve different gowns, which she wears during the presentation of "Between Men," are considered triumphs in fashion's dainty feminine dictations.

KALEM GETS A WAR ORDER

"Send twenty score Maxim's," read a cablegram received by the Kalem Company from B. Nichols, its English representative, last week, after a British war censor had experienced a dozen assorted fits before allowing it to pass and the local customs officials had sensed another ammunition purchase. But it was much ado about nothing, for the cable was just an order for twenty copies of the musical score for "Maxim's at Midnight."

PRIVATE VIEW OF "THE PLOUGHSHARE"

Mr. George Arrents, Jr., millionaire manufacturer and patron of the picture directors so far as generous use of his house and grounds are concerned, will install in his elegant apartment at Forty-fourth St. and Fifth Ave., New York, a complete projection equipment to run off "The Ploughshare," Edison, which was taken at his estate at Rye, N. Y., last summer. A specially invited number of guests will view the picture. Director John H. Collins, who made the picture, secured the privilege for Mr. Arrents.

H. A. D'ARCY IS HOME AGAIN

After a long sojourn in foreign parts, principally Philadelphia, H. A. D'Arcy is back in New York, where he will continue his work as script writer of motion picture plays and special press work. Mr. D'Arcy's well-known ability and experience will undoubtedly be in demand among his many friends in the motion picture business.

MISS FEALY HAS FAITH

Believes That Motion Pictures Will Bring Back the Palmy Days

Miss Maude Fealy, who has just completed her first production under the George Kleine management, has some hopeful ideas concerning the effect of motion pictures in bringing about a revival of one-act plays and rejuvenation of the palmy stock days. Says Miss Fealy, "They will come again just as the fashions change."

Moving pictures sharpen the curiosity of the public to see the actor in person. I am very fond of my work in the pictures. It means a permanent abode, and after years of traveling that means a great deal of comfort. Work in the pictures also means a great deal of time spent in the open air and regular hours, which spell health, and then the pictures dispense with a terrific strain of memorizing lengthy parts for stock work. Besides, the pictures are a great educator for the actors as well as the public, as much research is necessary in producing historical plays, and the actor has the opportunity of giving the public in one year the number of productions that on the stage would take ten years. In other words—the three weeks spent in rehearsing a play in a stage production before its initial performance, in pictures is spent in producing the picture (provided it is a feature of four reels) and at the end of three weeks we know it will reach thousands of the public. We in the picture world start on a fresh production to reach thousands more and so on throughout the year. Whereas for the theater—we would be still representing the one play to a much smaller community for the entire season, provided it proved a success, and if not, more time would be wasted in preparing a new play for the public of the theater.

"I think pictures will bring back the one-act plays. They teach us brevity—good pictures I mean—but when they are padded and drawn out they, like speaking plays, fall. Pictures teach us to condense matters and tell more in fewer words. But just at present the public is showing by its fondness for pictures that "speech is silver and silence is golden," and so we must rest our voices, but only for a time and then favorites will have to be heard as well as seen, and thus bring the real drama back to its own.

"As for the revival of the palmy stock days, I think they will come again; just as the fashions change, so changes the public's taste. We have a run on costume plays—the plays of Shakespeare hold their own for a time, then die out, to be revived successfully later for a few years, only to die out again. The play dealing with Western life is successful, which means a deluge of plays dealing with the same locality. Plays dealing with crooks and those with the eternal trio have their fling and a successful one means a production of many along the same line, which gives the public what they want when they want it. So as "every dog has his day and every cat her night," so does every variety of play get its showing.

"Change, perpetual change, is the keynote of the theatrical world, the same as it is with life."

THE BIRTH OF A NATION" AD LIB

Even with extra morning matinees "The Birth of a Nation" was unable to take care of the belated patrons anxious to see D. W. Griffith's great spectacle at the Liberty Theater, so the engagement of this record breaking attraction has been extended for a limited period. The run will be maintained at the Liberty, with matines daily the same as heretofore. The management had hoped to terminate the run on Saturday, but when it was found that the house was practically sold out for every performance, hurried arrangements were made with Messrs. Klaw and Erlanger to remain in the Liberty Theater until the overflow can be taken care of.

"THE WARRING MILLIONS"

Starting New Series of War Pictures Soon to Be Shown Here

"The Warring Millions" is the title of a startling production which will shortly be shown to the public. It is said to be the most wonderful series of war views ever projected on a screen. The scenes in which war in all its appalling hideousness may be beheld fairly crowd each other on the screen.

The fighting which takes place bristles with thrills and dramatic situations. Such fighting can only be watched by either joining the European armies or by seeing this picture. It is not merely a handful of men firing from the trenches, such as has been shown in the many gazettes. Rush upon rush may be seen, and whole battalions take part in them.

Nearly every type of gun which figures in both the Austro-Hungarian and German armies may be closely surveyed. Especially the monster 35 cc. mortars can be observed, first of all in some views which show them dismounted and in detail, and then in full operation against the fortified works.

After it is over the spectator feels that he had been present at the taking of one of the most important Russian strongholds; that he has followed a big army right through a momentous campaign, and is as familiar with military movements and modern warfare as if he had been a soldier. The marvelous manner in which "The Warring Millions" does it is a revelation to the movie goer. More can be learned about this mighty struggle in a day than by reading about it for months. The faithfulness and absolute veracity of the scenes takes the spectator right from the start and holds him right through the whole projection, when thrills and more thrills succeed each other without interruption.

The storming of one of the Ivangorod forts by an Austrian detachment, with the actual bursting of two shells a few yards from the camera, defies description.

There are as a contrast some touching moments in which the sad plight of countless refugees as they slowly proceed on their journey to nowhere, driven by the relentless hand of Mars, impresses the mind with the fact that hundreds of thousands of innocent human beings are to-day homeless and destitute because of ruthless decisions of fate. The public will flock in their thousands to witness this pictorial Pageant of War, and thus a great service will be performed. For he who sees it will never forget, and throughout his life will forever advocate peace and preparedness.

ELECTION OF THE ED-AU CLUB

At the last regular meeting of the Ed-Au Club the election of officers for the coming six months was held. Arthur Leeds, the scenario editor of Edison, was elected president; Howard Irving Young, Kalem's film editor, vice-president, and Mrs. Mary Louise Farley, secretary and treasurer. George Ridgewell, the Edison director, was appointed on the board of governors, to act with the officers on all matters of club control. The editors and authors discussed many questions relating to the writing and producing of photoplays, and plans were laid for the coming season. In the near future the club expects to give an entertainment and dance, to which all the trade will be invited.

BUSHMAN LEADS THE BALL

Francis X. Bushman will lead the grand march at the fourth annual ball of the Motion Picture Exhibitors' League, at Philadelphia, on Wednesday night, Dec. 8. Pauline Frederick will be his partner on this occasion, and the "Who's Who" of the motion picture world in the East will attend the ball, which is one of the biggest events of its kind given for exhibitors and motion picture artists.



NEWSPAPER MEN SEE AN ARROW-PATHE PICTURE MADE.
In the Foreground, Howard Estabrook, Bernice Selbeck, Director Howard Hansel, Emmy Wehlen, and Hector Dion.



White, N. Y.

ALBERT E. LOWE.

An explanation of why the title of the feature film originally called "School Bells" was changed to "Hearts of Men" is at hand. About that time Albert E. Lowe, president of the Charles K. Harris Feature Film Company, was experiencing a change of heart, and if the film had not been released already, he would probably alter the title to "Wedding Bells," in honor of his approaching marriage with Miss Grace Solomon, of West End Avenue. The Mirror would naturally prefer to reflect the fair features of the bride-to-be, but being a non-professional her photographs are not available for publication; therefore the best substitute is found in the smiling likeness of the well-known bridegroom, who has been in the film business ever since Brooklyn became a motion-picture town. So, all together: "Congratulations and best wishes to Mr. and Mrs. Lowe-elect."

PICTURES FOR R. I. PRISONERS

Through the thoughtfulness of Commodore J. Stuart Blackton and the co-operation of General Manager Walter W. Irwin, of the V-L-S-E, and George Balldon, manager of the Boston office of that organization, the inmates of the Rhode Island state's prison, at Howard, will be afforded diversion from their monotonous routine this Winter by the exhibition at the prison Friday night of each week of some V-L-S-E feature-plays. Commodore Blackton became interested in this institution and the work which Rhode Island is doing to better the conditions there when he was in Providence recently, lecturing at a special showing of "The Battle Cry of Peace."

FILMING "THE MISLEADING LADY"

Essanay is making extensive preparations for the taking of its coming five act feature, "The Misleading Lady," adapted from the stage success written by Charles W. Goddard and Paul Dickey. In order to make the play as realistic as possible, A. Berthelot, the director, accompanied by Henry B. Walhall, Edna Mayo and other leading characters, will make a trip to the Adirondacks to take several scenes. The scene in which the heroine is kidnapped by the soldier-of-fortune and taken to his mountain lodge takes place in the Adirondacks, and will be staged there in the exact setting as in the play.

ARDEN DOUBLES IN DRAMA

Edwin Arden, who will be seen in the Pathe production of "The Beloved Vaga bond," appeared the other day in his own dramatization of "The Brother" at the Band Box Theater, at the annual programme of short plays given by members of the Twelfth Night Club. Mr. Arden not only wrote, produced and played the lead in his own play, but rehearsed two others, one of which was "The Victim." "The Brother" will be seen again professionally.

FOLLOWING IN FATHER'S FOOTSTEPS

The Staten Island Military Academy was recently used by Percy Winter, producer of the Bauer-Thomas production, "The Other Girl," for some of the settings of this picture.

This academy was founded by his father, William A. Winter, the noted dramatic critic who is now eighty years old and still writing. Mr. Winter, Sr., was dramatic critic on the New York Tribune for forty-four years. Percy Winter naturally did not experience any difficulty in securing permission to take pictures at the academy.

VETERAN PICTURE MAKER DIES

Many people in motion picture and allied industries will miss De Witt Clinton Wheeler, a pioneer maker of song slides and one of the first American cameramen, who died in an ambulance while on his way to Fordham Hospital. Accordingly, even his demise was in motion, as an old friend remarked, sadly. Mr. Wheeler was aged sixty-two; an Elk and early member of the Audubon Society, for which he had photographed many rare and interesting birds. His widow survives him.

THE OLD ORDER CHANGETH

Open Market Assured by Action of the General Film—New Unit System of Releases Adopted

The assumption of office by the newly elected officials of the General Film Company has brought out several radical announcements, the most important of which is that the company will not dissolve. There have been persistent rumors lately that, owing to the suit of the United States Government, it would not be long before the General Film Company would cease to be, but this is strenuously denied by the newly elected president, J. A. Berst. Other radical changes of policy will be effected in the near future, among which will be the throwing into the scrap heap of the old manner of carrying on business, and the incorporation in its place of a system of cooperation between each and every official of the company and the exhibitor. The old order is to go by the board, and in its stead will be inaugurated a régime of business building and creative effort.

One of the most sweeping changes is to be what is known as the open market. In the old days an exhibitor was forced to take the programme that some clerk handed to him. There was no appeal; he took what they gave him, or he left it on the counter. Under the new order an exhibitor can have just what he desires. He can come into the office and say, "Give me such and such pictures," and they will be given to him, or he can go into a projection room and have them thrown on the screen before he orders them. If he so desires he can select all of the pictures of one company, or he can mix them up as he sees fit. In brief, it is up to the exhibitor to decide just what pictures he desires, and the company will supply them. It is only carrying one step further the elimination of the old idea of an ironclad programme, and is one of the biggest steps for the general advancement and improvement of the moving picture business that has been devised in several months.

In speaking of this new arrangement, Mr. Berst said: "After Dec. 20 the General Film Company will offer a new programme to be known as the unit programme. This programme will consist of five or six reels from a single company and will be locked together. It may be divided into a three-reel and a two-reel, or a three-reel and two single reels or a five-reel and a single reel. Each combination or unit will bear the name of the maker who supplies it, and it will continue as a unit throughout its term of service. The unit service will be in addition to the pictures supplied by each firm for the regular service. So far the Vitagraph and the Lubin companies have agreed to supply a unit programme every week, and very likely the other manufacturers will decide to do the same. These pictures will be furnished to the General Film Company on the profit sharing plan. It is very probable that there will be other variations of this unit programme idea which will be announced as soon as the plans have been completed."

Vitagraph Plans Under the New Regime

The Vitagraph Company has seized with avidity the idea of the unit programme and has already set to work to blend the right

kind of pictures together so that they will make a full evening's entertainment. Albert E. Smith, in speaking of this new plan, said: "To-day the wise exhibitor buys in the open market; he picks his programme according to merit only; he gives his patrons what they want. The Vitagraph Company has now inaugurated a new policy, that of permitting the exhibitor to see every picture before he buys it. We do not ask exhibitors to buy our product in the dark; we ask for fair and open competition. Under the new plans of the General Film Company you can now get all of the Vitagraph pictures that you desire, you can run a solid Vitagraph programme if it suits your purpose, and you can see every Vitagraph release before you book it. We do not ask you to buy a pig in a poke."

"Probably the greatest change in our releasing system is our personally picked programme, a programme composed of a four-reel dramatic subject and a single-reel comedy. This programme is produced under the personal supervision of Mr. Blackton and myself, and will give the exhibitor a well-balanced evening's entertainment complete in every detail."

Kalem Will Center Efforts on Short Films

The policy of the Kalem Company under the new administration will be a continuation of its policy in the past of centering its greatest efforts on the production of short films. A distinct change has been made in that this company will not bind itself in the future to produce a multiple-reel feature for a regular scheduled release date. This does not mean that it will discontinue the production of pictures of this kind, but will only produce them when it finds a subject big enough to warrant the longer footage. In speaking of the future activities of the company, one of its officials made the following statement:

"We are in negotiations with some of the most prominent authors of the country, and, naturally, as we are to give exhibitors the work of these big writers in short films, we expect that the news will be somewhat of a surprise. We have never swerved from the policy of putting our very best into even the one and two-reel films, and the wonderful success of 'Stingaree,' which is being released in two-reel episodes, though written by so well-known an author as E. W. Hornung, is sufficient incentive for us to make even more elaborate efforts in the future. We have given our best directors and our best players to them. Take the case of Robert Ellis, whom I consider one of our most promising directors, and who has been responsible for some of our most successful multiple reels. He has taken charge of the 'Ventures of Marguerite' company because we want to give that single-reel series the best we have. We have three series that have proven winners, and the well-known 'Ham and Bud' comedies. The latter subjects, with 'Stingaree,' 'The Ventures of Marguerite,' and 'The Hazards of Helen,' are in the sure-fire class, and it is up to us to devote practically all our energy to them to keep them so."

H. M. THE AUTHOR

Horkheimer Collaborated with Ritchey in the New "Red Circle" Serial

H. M. Horkheimer, president and general manager of Balboa, came to New York to close with Pathé for the release of "The Red Circle," the new serial photoplay consisting of fourteen two-reel episodes. This piece is the result of the joint authorship of Will M. Ritchey and H. M. Horkheimer, having been worked out before the latter came East, several months ago. Ruth Roland and Frank Mayo are the featured players in "The Red Circle," the theme of which is hereditary crime. It is a sort of continued detective story, well knit in construction and cumulative in interest. The denouement is entirely unexpected for and said to be new to the screen.

More than half of the episodes have already been completed under the supervision of E. D. Horkheimer. The director in charge of the production is Sherwood Macdonald. The photography has been done by William Beckway. The filming of "The Red Circle" has been in progress while the latter part of "Neal of the Navy" was being made at the Balboa studio. The new serial will be released on Dec. 18.

LUBIN'S FILM SUPPORT FOR FORD

Prompted by the proposed Peace Congress being promoted by Henry Ford, the millionaire automobile manufacturer, Siegmund Lubin, president of the Lubin Manufacturing Company, has telegraphed to Mr. Ford placing at the disposal of that gentleman his own moral and physical support, and suggesting that motion pictures be utilized to their fullest extent in furthering the proposed propaganda to "get the boys out of the trenches before Christmas."

Mr. Lubin is thoroughly enthusiastic over the proposed trip of the Ford Peace ship, and is most urgent in his request that he be permitted to accompany the party as representative of not only his own sentiments, but the motion picture industry.

BROADENING THE RANGE

Arrow Film Corporation Increases Its Capital Stock to \$350,000

The Arrow Film Corporation, of 71 West Twenty-third Street, owing to recent contracts entered into with Pathé for the production of the new "Who's Guilty" serial, and at least ten five-reel Gold Rooster plays a year, has found it necessary to increase its capitalization from \$30,000 to \$350,000. It was originally a New York corporation, but with the increase in capital stock was reorganized under the laws of Virginia. Practically all of the capital stock has been subscribed for by the original investors in the Arrow Company. The officers of the new corporation are W. E. Shallenberger, president; Gaston Van Werke, vice-president; Norman Conniers, treasurer; Frank W. Lynch, assistant treasurer, and Albert S. Le Vino, secretary. Howard Hansel has been made director general in charge of all productions, and the company is looking for additional studio space large enough for four producing companies. The new company has secured the rights to a number of books and plays, and is on the market for original five-reel scenarios written by photoplay authors of established reputation.

KINEMACOLOR COMES BACK

The Kinemacolor Company has just started the production of a new five-reel feature which will probably be released through the World Film Corporation. It is to be called "Her American Prince" and is a picturization of the play of the same name.

Arthur Donaldson is to be featured in the part of Baron Von Blumberg, which is a heavy lead calling for talent of a high order. Miss Orml Hawley will play the leading feminine role, and will also be featured. In the supporting cast the leading male role, opposite Miss Hawley, is Bradley Barker. The juvenile lead will be played by J. Frank Glendon.

PRESS PARADE FOR PEACE DOUBLING IN THE SOUDAN

Societies of Seattle Give "The Battle Cry" Big Send Off

"The Battle Cry of Peace" was welcomed to Seattle with "all the honors of war." To Tom North, manager of the Seattle branch of the V-L-S-E, belongs the credit for staging the notable introduction of this picture to the people of the Northwest. The showing was preceded by a parade through the principal thoroughfares of the city, headed by a band, the mayor, the principal military and civil organizations and officials of the city. These included the Businessmen's Training Camp School, G. A. R., the Boy Scouts, Coast Artillery and Infantry, officers of the United States army of the Northwest, the commanders and officers of the Puget Sound Navy Yard, the "Tikiuna," which is Seattle's "booster" organization, the Press Club and representative citizens and bankers of the district.

After the parade, an exhibition of "The Battle Cry of Peace" was given at the Press Club, and acclaimed with tremendous applause. Two well-known ministers of the city who saw the production, based their Sunday morning sermons on it.

Newspapers of Seattle gave front page stories to the picture, and "The Battle Cry of Peace" was the principal topic of the hour in the Northwest.

CARNIVAL CO. CRASHED

Wreck and Fire Kill Animals Scheduled for Raver Production

The wreck of the Con. T. Kennedy Carnival Company's special train outside of Columbus, Ga., when it collided with a passenger train coming from the opposite direction, caused a loss of human life and practically all the animals owned by this aggregation. Mr. Kennedy is vice-president of the Raver Film Corporation, and it was his intention to have some of the animals which were killed in this disaster used in one of the forthcoming Raver productions.

It is expected that Mr. Kennedy will reorganize his show immediately with a view of fulfilling his many contracts.

FIELDING PRODUCES CACTUS FILMS

That Romaine Fielding, author, actor, director, and manager, late of the Lubin Company, has decided to remain in Phoenix, Ariz., where he has built a beautiful home and studio and will produce pictures for the Universal Company under the title of the Cactus Brand. The new organization, of which Mr. Fielding is managing director, is called the Cactus Films. One and two-reel subjects will be produced, in which Mr. Fielding will be featured.

He has retained the valued members of his former company, and is quite busy now finishing the extensive alterations and improvements on the plant, which he commenced some weeks ago. When Mr. Fielding severed his connections with the Lubin firm it was with many regrets; simply a case where he could remain in Arizona, which has been for a number of years his home State.

EDISON'S NEW SUB-EDITORS

Announcement is made by Arthur Leeds, head of the Edison scenario department, that with the reorganization he has effected and the addition of three well-known writers in the persons of Everett McNeil, Edward H. Griffith and Paul Sloan, manuscripts will receive much more prompt attention than has been the practice in the past. Everett McNeil was formerly a free lance writer, with nine successful books to his credit, and has sold many scenarios before affiliating with Edison. Edward H. Griffith is a former newspaper man. He comes from the Cleveland Leader, where he did feature stories. At the Edison studio he will do both adaptations and original work. Paul Sloane is also a former newspaper man and will have entire charge of all subtitles.

SELIG RAIDS STREETERVILLE

One of the most interesting localities in the United States, is "Streeterville," located in the midst of some of the most valuable property in Chicago, near Lake Shore Drive. Captain George Wellington Streeter claims to have acquired this real estate worth millions of dollars when he became a "squatter" on the shifting sands of Lake Michigan many years ago. Captain Streeter claims his property is outside the jurisdiction of Chicago and of Illinois, and that he is only answerable to Uncle Sam for his activities. Chicago saloons were recently ordered closed Sundays and Captain Streeter ignored the order. There was an exciting raid on "Streeterville" recently and the scenes coincident therewith were caught by the Hearst-Selig News Pictorial No. 93.

MUTUAL GETS FOOTBALL GAME

Exclusive motion pictures of the great Army-Navy annual gridiron contest, played at the Polo Grounds, New York, on Saturday, Nov. 28, taken under the auspices of the Mutual Film Corporation, will be released to the public Dec. 9 in the regular Mutual programme.

These exclusive pictures not only depict every important move of the contest, but carry the spectators into the gaily decorated boxes, where the President, surrounded by his official family and escorts of both branches of the country's fighting forces, watched the mimic warfare.

Pathé to Produce Kipling's "Light That Failed" and "The Weavers" Simultaneously

Pathé has acquired the picture rights to Kipling's greatest work, "The Light that Failed," and Edward Jose will start work on the production of it within the next two or three days. This is the first Kipling book to be put into pictures and is filled with excellent dramatic material. Mr. Jose has secured an excellent cast headed by Robertson Edeson, Jose Collins, Lillian Tucker and Claude Fleming. "The Light that Failed" will be put upon the Gold Rooster programme.

Simultaneously with the making of this picture Mr. Jose will put on Sir Gilbert Parker's famous novel, "The Weavers," using the same cast in both. This is probably the first time in the business that such doubling has been done, and it is made possible in this instance by the fact that each novel has many scenes laid in the Soudan. Many hundreds of extras will be employed in each picture for the battle scenes.

The Feature Film Corporation, of which Mr. Jose is the managing director, has made arrangements with Pathé for the production of a twelve-chapter serial picture. Carroll Fleming, formerly stage director at the Hippodrome and a master at obtaining big effects, has been engaged to direct this serial which will be under the personal supervision of Mr. Jose. This corporation is now negotiating for the building of its own studio, and plans a considerable extension of its activities.

FRANKLIN FAMOUS IN FILMS

Benjamin Franklin—scientific genius, tamer of the lightning, Edison of Colonial days—what would he say if he heard that a moving picture concern had taken his name?

Probably he would only regret the lack of photographic art in his own day that might have made the invention of cinematography himself. Instead he wrote two precepts into his famous Autobiography which the motion picture industry may take to itself.

One glorifies the cheapness and efficiency of the photoplay art compared with the theater: "Make no expense but do good to others or yourself, i. e., waste nothing."

The other might read as the very motto of the successful photoplay director: "Lose no time; be always employed in something useful; cut all unnecessary occasions."

Perhaps the directors of the Franklin Film Manufacturing Corporation, of Germantown, Pa., thought of these precepts when they named their new organization. Perhaps they remembered and honored Ben's inventive genius. Perhaps they merely wished a trade name which would associate itself in people's minds with the quaint old Revolutionary town where they set up their studio.

RICKETTS BETURNS TO WORK

Tom Ricketts, together with Mrs. Ricketts (Josephine Ditt), returned from a week's visit at the San Francisco Exposition, having completed the feature five-reel picture "The Other Side of the Door," will at once start a three-reel feature with the Greenwood-Coxen-Field company. Mr. Ricketts directed this company for a long time a year ago, and considers his best pictures for the American were made by this company.

MISS GALE GOES TO CONGRESS

Miss Marguerite Gale, who plays the title role of Molly in the Kulee feature "How Molly Made Good," is invading Washington this week for the second time. Her first invasion was last winter when she made the Capital city her starting point for an across-the-continent auto trip, being speeded on her journey by Vice-President Marshall and the Washington Chamber of Commerce. Her second invasion is in the character of the picture in which she is seen in company with eleven other well-known theatrical stars.

ARGENTINE ON FILMS

The audience at Carnegie Hall Wednesday night saw moving pictures of life in Argentina, and heard an interesting talk on the same by Mrs. Spring Byington-Chandler. The pictures were taken by Roy Chandler. Buenos Ayres was featured in a way that delighted the big house. The horse racing scenes are most amusing. The entertainment is a little different and gives one a quick conception of South American life.

TOM MOORE WITH LUBIN

Announcement is made by the Lubin Manufacturing Company that contract has been made between that company and Tom Moore, one of the most popular men of photoplays, whereby that idol of the fans begins work with Lubin in the coming feature production, "Dollars and Cents," where he will play opposite Ethel Clayton, the Lubin star.

EDNA MAY ACTS FOR CHARITY

Miss Edna May, former "Belle of New York," and now the wife of a wealthy New York banker, has signed a contract with the Vitagraph company to appear in a single production for which she will receive \$100,000. This amount she will turn over to Red Cross and other charities.

STUDIO NEWS FROM THE COAST

LOS ANGELES, CAL. (Special).—Harry E. Aitken, president of the Triangle Corporation, has arrived in Los Angeles, the home of the three Triangle studios. Mr. Aitken was accompanied by his younger brother, Roy Aitken, who is also a Triangle executive. The Aitkens have come to California to review studio conditions, and expect to remain for sometime. With them they brought the contracts of several stage stars, who are scheduled to arrive in California in the near future and will go to work before the camera.

William C. DeMille, who for the past year has been at the head of the photo-dramatic department of the Jesse L. Lasky Company, will in the future direct his own pictures. The first one to be produced will feature Blanche Sweet in a gripping drama. Before entering the photo-dramatic field Mr. DeMille was considered one of America's most brilliant playwrights and is the author of such famous plays as "Strongheart," "Classmates," "The Warrens of Virginia," "The Woman" and others, all of which were produced under his direct supervision.

The David Horsley studios exploited their products during the "Home Products" week at the Chamber of Commerce in Los Angeles, and as an added attraction to draw the public to the entire show, one of the trained elephants from the Boston collection of wild animals was stationed in the main lobby of the chamber and handed out invitations to the general public.

Arrangements have been made by the officials of the Universal's Pacific Coast studios for the exclusive right to make pictures in Pasadena, on Jan. 1, during the annual Tournament of Roses at that place. Drawing of lots decided upon Joseph De Grasse and his Rex Company of players as the ones to whom the honor will fall. Ida May Park is at work on the preparation of a scenario about which may be woven scenes made during the fete.

A breath of the true Aboriginal West, carrying with it the picturesqueness that abounded in the days when America was yet an undiscovered land, has returned to Inceville in the form of a tribe of sixty-five full-blooded Indians, who have been engaged by Producer Thomas H. Ince to appear in forthcoming Triangle-Kay Bee productions. The arrival of the Indians means that Ince is going to attempt a revival of the Indian drama. It was through his "War on the Plains"—a spectacular Indian play—that the producer, several years ago, commanded the attention of the American playgoing public. The Indians arrived in the care of W. A. Brooks, through whom Ince arranged the deal for their employment.

Joe Jackson, the energetic Broadway comedian, who is now appearing in Triangle-Keystone comedies, has insured himself against oblivion in future generations by bringing out a doll, which is a miniature of himself, in his famous tramp make-up. The doll, which is about eight inches high, is clothed in a blue jumper and loose trousers, and the face bears every resemblance to that of a typical knight of the road. Joe states that he will have the doll in every quarter of the globe in time for the Christmas season, and feels certain that his name will be handed down to posterity through the agency of these minatures.

Walter Long, of the Fine Arts-Triangle studio, recently entertained Anna Held, her daughter, Liane Cerrera, and their attorney, Charles F. Hanlon. A barbecued dinner, prepared in an oven built on the dining-table, was served. The oven was draped with national banners and the guests were decorated with miniature American and French flags. Present at this dinner, in addition to the celebrated Anna and her daughter, were Clyde Westover, vice-president of the San Francisco Press Club, his family, and Lauray Huntley, of

the Fine Arts studio. Miss Held told of theatrical experiences and sang the well-known, "I Just Can't Make My Eyes Behave" and "Oh, Oh, Oh," that she sang for the wounded soldiers.

The Jesse L. Lasky Company will immediately begin production of the photo-dramatic version of the books of the late Mark Twain. The first will be Theodore Roberts in "Pudd'nhead Wilson," the famous story of the Missouri lawyer, with his mania for collecting finger prints.

Al. E. Christie and his company of Nestor comedians have left the Universal City studios for San Francisco, where they are to make exterior scenes in their production of a one-reel comedy, entitled "Some Chaperon." Lee Moran, Eddie Lyone, Betty Compson, and Ethel Lynn comprise the list of leads in this production.

Director Robert Broadwell, at the David Horsley studios, has completed the filming of a "A Phantom of the Road," a thrilling detective story written by Crane Wilbur, who is also featured.

W. A. S. Douglas, who is Charles Pathé's right hand man, was a visitor at the Balboa studio recently. He came from headquarters to see the finishing touches put on the filming of "Neal of the Navy." He expressed his admiration for the Horheimer Brother's plant.

Out at the big Keystone studio, Fred Macrae is directing a two-reel farce-comedy entitled "Crooked to the Death," a Triangle release in which Anna Luther, the Poster Girl, is featured. By the way, Anna, are you really going to marry that ambassador?

Charlotte Walker's advance guard has arrived in Hollywood and already letters have been received asking that all of the cats, pet goats and other stars of the studio be assembled for her inspection immediately upon her arrival so that she can see that they have been taken care of during her absence.

Cleo Madison and her company have left Universal City for San Francisco, where they will take scenes for the "Soul's Crucible," which was written by Kathleen Kerrigan, sister of the famous J. Warren. The production will consist of five reels and will be released under the Universal banner.

Contrary to all reports, we understand that Isidore Bernstein, formerly manager of the Universal's West Coast studios, is to remain in New York in his present capacity with the Equitable Company. Persistent rumors have been circulating around that he was soon to return and start a film company of his own.

Sure enough, Balboa has had another wedding at the studio this week. The contracting parties were Richard Johnson and Lulu Bower. They are the first couple to be open and above-board in the dispatching of their matrimonial affairs, as the previous instances were all elopements. Both parties have been seen to advantage in Balboa features.

One of the most startling pugilistic scenes is soon to be filmed out at Universal City in which Elsie Jane Wilson will be seen in a fist fight. According to Dame Rumor, this is going to be some fight, and we want to advise Mr. Beebe, of the publicity department, that we have already asked for an invitation for ourselves and a police escort.

In keeping with his intentions to provide the most artistic productions possible for distribution through the Triangle, Thomas H. Ince has introduced another innovation at the Inceville studio. This is an expansion of the art department to the extent of making decorative sub-titles for each of his plays. For this work the producer has engaged Charles Randell, a young artist of national repute. Randell will design between four and ten distinct backgrounds for the sub-titles of each story, the number depending upon the different episodes occurring therein. The lettering will then be printed upon the background and the entire design photographed. Randell and Ince expect the plan to meet with instant success, because of its originality.

The certain something that attracts and causes artists to assemble in the same cafes and residential districts, the magnetic atmosphere for the artistic person played an important part when Norma Talmadge, one of the Fine Arts stars, selected as a permanent residence the California bungalow specially constructed for Mile. Anna Pavlova, the famous Russian ballet dancer.

Four new Triangle plays have been put in production at the Fine Arts California studio. De Wolf Hopper in a high-class comedy, under the direction of Eddie Dillon; Norma Talmadge, Tully Marshall, and Seena Owen in "Martha's Vindication"; Wilfred Lucas in "Acquitted," with a supporting cast that includes Mary Alden, Sam de Grasse and Bessie Love, and Mae Marsh and Robert Harron in "Hoodoo Ann," under the direction of Lloyd Ingraham.

It begins to look as if the Universal Company had moved their big plant to San Francisco, for still another company are leaving for the Exposition city. This time it is Joseph De Grasse and his company. They contemplate taking a number of scenes in the production of the Ida May Park's story, "Love Thine Enemy," in which Grace Thompson, Mary Pickford's "double" is to be featured.

Cecil B. De Mille, the Lasky director-general, has finished the production of the "The Cheat," with Fanny Ward and Sessue Hayakawa in the principle roles. Mr. De Mille states that he considers this production to be superior to Geraldine Farrar's "Carmen."

J. VAN CARTMELL.



EDITH LUCKETT

New Leading Lady with the Raver Film Company.

Who Killed Cornelia Alster?

- ¶ A rich woman is shot down in her home.
- ¶ The murderer leaves no trail, but the grim finger of suspicion points at five persons.
- ¶ Only one is guilty. Which?
- ¶ A detective is put on the trail. He follows many blind clews before he hits the right one.
- ¶ This baffling mystery is revealed in Essanay's five act photoplay,

"THE ALSTER CASE,"

taken from the thrilling novel by Rufus Gillmore.

- ¶ The slayer is not discovered until the denouement.
- ¶ Can you guess who it is?
- ¶ This problem keeps every spectator keyed up to such a pitch of excitement he cannot rest until he knows the outcome.
- ¶ The play features Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh. Directed by J. Charles Haydon.



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ESSANAY



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COMING METRO PICTURES

Rolfe Photo Plays Inc.
presents

The House of Tears

A Metro Wonderplay in
Five Acts by Frank Dazey

with

Emily Stevens

Directed by EDWIN CAREWE.

HENRI BERGMAN in the Supporting Cast

Released on the METRO Program December 13th



FEATURE FILMS OF THE WEEK

Oldest and Youngest Actresses Appear in Double "Barbara Frietchie" on the Screen—"Armstrong's Wife" and "At Bay" Both Strong Stories

BARBARA FRIETCHIE

A Five-Part Adaptation of John Greenleaf Whittier's Poem of the Same Name by Clarence J. Harris, Featuring Mary Miles Minter. Produced by Popular Plays and Players Under the Direction of Herbert Blaché for Release on the Metro Programme, Nov. 29.

Barbara Frietchie Mrs. Thomas W. Whiffen
Barbara, her granddaughter Mary Miles Minter
Captain Trumbull Guy Coombs
Jack Negley Fraunie Franholz
Judge Frietchie Louis Seale
Colonel Negley Frederick Heck
Arthur Frietchie Wallace Scott
Son Negley Anna Q. Nilsson
Mammy Myra Brooks
Uncle Joe Charles Hartley
Fred Geiwe William A. Rose
Tom Green Jack Burns

Any attempt to successfully picture this celebrated poem of Whittier's must be dependent on the imagination of the person responsible for the adaptation, since there is not enough material in the poem itself to make a good picture. Clarence J. Harris, the author, has called upon his imagination to good purpose, and has evolved a story replete with action from start to finish, and one that leads gracefully up to the culminating event so vividly set forth in the original poem. It made a good strong climax and one that brought out in all its vividness the idea which the poet was trying to set forth. It would seem to us that the anti-climax which followed could just as readily have been done away with, for the attempt to show spirits walking around garbed in clothing always impresses us as verging on the ludicrous. The picture also breaks an old rule of the playhouse which says that if you must make the audience weep do it in the beginning, but send them away happy.

Mary Miles Minter, in the leading role, was particularly delightful, her fresh young beauty showing to great advantage. She was called upon to do more acting in this picture than any we have seen her in and handled her various scenes with great ability, especially for one so young. Guy Coombs, playing opposite, gave his characteristic performance, and Fraunie Franholz as the disappointed lover also did some excellent work. The performance of Mrs. Thomas W. Whiffen was so good that there is no room left for comment, except praise. The balance of the cast handled minor parts well.

The story has been woven about Barbara, the granddaughter of the Barbara Frietchie of the poem, and shows in great detail her love affair with Captain Trumbull, of the Union army. The Captain is accidentally shot by Barbara's brother, who as soon as he discovers what he has done has him conveyed to his home in Frederick. There Barbara guards his bedside during the long night in an attempt to save his life. The next morning the Confederate troops, with Stonewall Jackson at their head, march through the town and the aged Barbara Frietchie, even in this hotbed of southern sympathy, displays her loyalty and flies the Stars and Stripes from the balcony. After the exciting incident of the poem has transpired Jack Negley, the discarded lover of the younger Barbara, who has lost his mind through disappointment, raises his rifle and shoots Barbara as she is standing on the balcony beside her aged grandmother. She hurried inside only to fall dead across the body of her dead lover. The picture closes with an allegorical scene showing a country school house with one of the pupils reciting Whittier's poem, and the spirits of Barbara and Captain Trumbull circulating about the room with an expression of approval on their faces. E.

AT BAY

A Five-Part Pathé Gold Rooster Play. Released Nov. 26. Adapted from the Drama of the Same Name by George Scarborough. Adapted and Cast by Ouida Bergere. Directed by George Fitzmaurice. Featuring Florence Reed, Supported by an All-Star Cast.

District Attorney Graham Frank Sheridan
Aline Graham, his daughter Florence Reed
Judson Flage, a lawyer and gambler DeWitt Jennings

An Irish Officer Charles Waldron
 The striking expository picturization of a timely theme insures the great popularity which "At Bay" will establish. It is, without doubt, one of the most powerful motion pictures lately produced. Its dramatic intensity is bound to center the attention of every audience. There is plenty of action, and interest never lags for a moment. The scenes are exceptional. Every one of them is lavish in details. No finer or more elaborate cabaret scene has ever been used in a motion picture. The raids on the gambling joint are extremely realistic. Throughout the picture shows the master hand of the director, George Fitzmaurice. Credit is also due to Ouida Bergere for able casting. Too much cannot be said about the excellent characterizations.

Florence Reed, as the woman who is duped into a marriage by a rogue, fairly radiates dramatic power. Charles Waldron, in the part of the Irish officer who in the end marries Aline, gives a fine characterization, and the quaint way he makes love is so different from the usual type of lover that it appeals to all. Lyster Chambers as Judson Flage, the gambling-house

owner; De Witt Jennings as Joe Hunter, the "stool pigeon," and Frank Sheridan as the District Attorney handle the parts very capably.

Photography and screening are excellent in all particulars. Action starts right at the beginning of the picture, little time being wasted in an introduction, the cabaret scene practically being the only one to introduce the characters. It is here that Graham secures evidence for his crusade against gambling houses. Judson Flage, a lawyer, owns a notorious joint and knows that nothing will stop Graham once he gets his hand in. He enters the fight armed with every weapon an unscrupulous man can employ. Through Mrs. Hastings, a society woman who owes him a gambling debt, Flage introduces Joe Hunter, his accomplice, to Aline Graham, daughter of the district attorney. Hunter, polished and handsome, is seemingly devoted to Aline, and manages to marry her secretly. Later, in the raid on Flage's place, Hunter shoots Graham and runs to Aline with the plea that he will divulge the whole affair, saying that the marriage was a fake to aid her father's political enemies. He leaves with her necklace, but she writes to him at Flage's office, begging him not to desert her. The gambler gets the letter and arranges an interview before a cunningly concealed camera, with the hope of getting her in a compromising position. Flage is found dead, and the young Irish officer who happens to call to render aid, is accused of murder. Aline confesses to stabbing Flage to save her good name, but it is

when it is revealed that he has another wife living, from whom he has not seen fit to obtain a divorce. Previous to this his gambling house has been raided by the police and he has shot and killed his partner, thus adding murder to the list of his crimes. He flees to Canada and the deserted girl is forced to support herself as best she can. David Armstrong, her former lover, has taken up a homestead in the Canadian Northwest, and reading in the newspaper of her supposed husband's crime, leaves to find her. They go through a marriage ceremony in which she assumes no obligations and journey to his crude home on the edge of the wilderness. There she is found by the gambler who tries to reclaim her. A fight follows in which Armstrong is wounded, and this act brings out her love for him, which until this time had been smothered beneath the weight of her misfortunes. The gambler is killed while escaping from the Canadian police, and the usual happy ending follows. E.

MARY'S LAMB

A Five-Part Pathé Gold Rooster Comedy by Richard Carle. Released Nov. 19. Produced by Donald Mackenzie, Featuring Richard Carle, Jessie Ralph, and Marie Wayne.

Leander Lamb Richard Carle
Mary, his wife Jessie Ralph
Phyllis, his niece Marie Wayne
The Widow Next Door Lillian Thatcher

The cleverest comedy of the season is a legitimate characterization of "Mary's

lamb" up when his old chum, Blackwell, relates a story of Mary's maiden days. He sentences her to the stocks, a fate that had often been meted out to him for too ardent "butterfly" chasing. Mary is very tractable, and matters are straightened out for the best interests of all. S.

CHIMMIE FADDEN OUT WEST

A Five-Part Adaptation of E. W. Townsend's Stories by Cecil De Mille and Jennie McPherson, Featuring Victor Moore. Produced by Jesse L. Lasky Under the Direction of Cecil De Mille and Wilfrid Buckland, for Release on the Paramount Programme Nov. 21.

Chimmie Fadden Victor Moore
The Duchess Camille Astor
Larry Raymond Hatton
Mother Fadden Mrs. Lewis McCord
Mr. Van Courtlandt Ernest Joy
Betty Van Courtlandt Florence Dagmar
Freston Harry Hatfield

Though he has been given very little to work with Victor Moore makes a thoroughly enjoyable comedy out of a picture that, owing to his imitable manner, has many very amusing features. The Pullman car scenes were excruciating, especially when Chimmie attempts to solve the intricate mystery of an upper berth for the first time. The scenes laid in the desert were somewhat forced, and realism was stretched quite to the breaking point with the introduction of two government officials insisting that he show them his mysterious mine. It is the first time to our knowledge that a miner has been forced to disclose the location of his gondola. With the wealth of material in the Townsend stories it is not quite clear why the producers found it necessary to adapt "Scofty" to the screen in the character of Chimmie.

But irrespective of the material at his disposal Victor Moore is funny. A natural born comedian he seems to be able to take the slightest imaginable incidents and make them funny. His experiences with the highly trained mule, Ramona, were ludicrous in the extreme, and called forth roar after roar of laughter from the Strand audience. He was most ably supported by a strong cast, the work of Mrs. Lewis McCord as Mother Fadden being particularly admirable. Others deserving special mention were Camille Astor as the Duchess and Raymond Hatton as Larry, the brother of Chimmie.

The story shows Chimmie as the modus vivendi of a railroad publicity scheme. He is sent out into Death Valley with a large bag of gold nuggets, the idea being that he is to return to town and announce the discovery of a new gold field and is to have the nuggets to prove his assertion. Then—with the prodigality of the newly made millionaire he is to hire a special train to bring him back east and this train is to break the transcontinental record, thus giving the railroad the necessary publicity. Several minor complications have been added to lengthen out the picture. With this slight material Victor Moore has evolved a comedy that will last long in screen annals as being one of his funniest offerings. E.

THE GLORY OF YOUTH

A Four-Part Drama by Louis B. Gardner. Released by Kalem, Dec. 13. Directed by Robert Ellis and featuring Inez Bauer, Walter McEwen and Robert Ellis.

Gay Raydon Inez Bauer
Hal Crofton Robert Ellis
Cyrus Cairns Walter McEwen
Zarath, his valet Nat Sack
Dolores Agnes Mapes

Replete with dramatic intensity and action, this four-act drama is one of the best of the recent Kalem offerings. The plot is novel and very well told. Interest is held throughout the entire picture. The characters themselves are unique. Walter McEwen was remarkable in that not once during the entire picture did he step out of the character of a hopeless cripple. The picturization is excellent. Elaborate scenes and marked attention to details are features of the production. The photography is good, and the pictures are all clear and distinct.

Forced to marry Cairns against her wishes, Gay openly declares her love for Hal in the presence of her husband. To revenge himself upon the lovers, the furtive husband entices them into a room and locking them in plans to starve them to death. Later, repenting of his deed, Cairns notifies the police in time to save the dying lovers, and then slays himself. S.

THE WRONG TRAIN ORDER

An episode of the Hazards of Helen Railroad series. Released by Kalem Dec. 18. In this two-part release Helen Gibson appears running along the top of a fast moving express train, climbing to the front of the engine and opening the air line stunts enough to try the steadiest of nerves. She stops the train to avoid a collision after the running orders had been mixed and the air line broken. The engineer and fireman had jumped to escape the scalding steam. Helen brings the train to a stop just in time to avoid hitting a freight ahead of it. S.



MRS. THOMAS WHIFFEN AND MARY MILES MINTER IN "BARBARA FRIETCHIE" (METRO).

KNICKERBOCKER PROGRAMME

"Crooked to the End" Sensational Keystone Comedy—Strong Griffith Picture "Cross Currents" Introduces Helen Ware to Triangle Programme — William S. Hart and Enid Markey in "Between Men"

Helen Ware makes her bow to Triangle patrons in the new programme at the Knickerbocker Theater for the week commencing Nov. 28, in a picture that not only gives her great emotional opportunity, but has one sensational scene, showing a fire at sea with the complete destruction of a yacht, and, further, has some beautiful scenic effects on a supposedly uninhabited island. It is a Griffith picture called "Cross Currents," and is the best screen subject in which Helen Ware has been seen. The Ince contribution is a strong picture, showing a keen business struggle between two men, and is called "Between Men," with William S. Hart, House Peters, and Enid Markey in the leading roles, while the Keystone comedy, featuring Fred Mace and called "Crooked to the End," was one of the best comedies that this company has shown on the Triangle programme.

"Cross Currents," the Griffith picture, was written by Mary H. O'Connor and staged under the direction of Francis Grandon. It was based on the theme of a woman's renunciation carried to the greatest extreme, the voluntary sacrifice of her life in order that the happiness of her younger sister may be assured. It was somewhat of a relief to see Helen Ware in an offering in which she was not compelled to wade her way through an ocean of tears. It is quite the biggest thing that has been given to Miss Ware in pictures, with an opportunity for not only her well-known emotional capabilities, but also a chance for a little light comedy, and to say that she handled it well is being most niggardly with the praise. It was mighty good acting from start to finish, with some particularly delightful parts in the lighter moments. Teddy Sampson as the younger sister gave her usual pleasing performance, and Courtenay Foote was acceptable as the man loved by the two women. Francis Grandon has staged the production in a thoroughly competent manner, the big scene showing the fire at sea with the sinking of the yacht being especially well done. His exterior locations on the supposedly uninhabited island were well chosen and his interiors, with one exception, well built. It might be mentioned that executive balls at the White House do not use to any great extent tissue-paper decorations. Such an error was rather surprising in a Griffith picture. Sam De Grasse and Vera Lewis handled minor roles capably.

The story is strong and well developed. Elizabeth Crane and Paul Beale are secretly engaged, and things are progressing favorably until Elizabeth's younger sister, Flavia, arrives home from school, when the susceptible Paul loses his heart to her fresh young beauty. Elizabeth considers it her duty to renounce her love. Later, on a cruise the yacht catches fire and sinks. Elizabeth and Paul drift ashore on an uninhabited island, while Flavia is picked up by a freight steamer. Believing they will never be rescued, the two give full vent to their love and are supremely happy. Flavia gives birth to a baby, and later in a dream sees Elizabeth on the island. She forms a rescue party, but Elizabeth, seeing them land and seeing the baby, tells Paul that his duty is to his wife and child, and walks to her death into the sea.

The Ince picture, "Between Men," was written by C. Gardner Sullivan and staged under the direction of William S. Hart, who also played the feature role. It was a strong, convincing battle, most graphically told, between a crooked stockbroker and two wealthy men for the possession of a girl, but, as is the case in many modern battles of this kind, it was fought on the Stock Exchange. Later the young hero from out of the West felt it incumbent upon himself to render physical chastisement to the crook, and a mighty good realistic scrap resulted. The picture was most elaborately staged, containing some of the best interior photography that has been shown on the screen. The massed effects were also exceedingly well done, especially those showing the Stock Exchange in action on a day verging on panic. One of the most pleasing things about the acting of William S. Hart, especially noticeable in this picture, is that he is largely a study in quietness. He obtains most of his effects by the varying expression of his eyes. This is not only difficult, but it requires mighty good photography to make it effective. House Peters as the conspiring villain trying to ruin everybody in sight gave a most capable performance, as did Enid Markey as the beautiful young girl causing all the trouble. Others in the cast were Barney Sherry, Bert Wesner, and Robert McKim.

While the story is not new or original to theme or plot, it has been so well done that this fact assumes minor importance. Gregg Livingstone, a wealthy stockbroker, makes little progress in his courtship of Lina Hampdon, the daughter of a wealthy dilettante. In order to force his suit he decides to ruin the father, and in this he is almost successful. Several years previously the father had come to the aid of a wealthy western miner at a crucial period, and now, in his distress, he calls upon the Westerner to help him out. A big financial battle develops on the Stock Exchange, in which the Westerner, with the aid of a dictograph, wins out. Then follows the scene in which he feels it incumbent upon

himself to beat up the stockbroker. He does it most effectively. While love is the incentive for most of the action, very little of the actual love-making is shown in the picture. It is rather subtly suggested, so that the rather unique happy ending at the close does not come as a great surprise. The young couple are shown on the observation platform of a Pullman sleeper in the first realization of their new-found love. It was some very beautiful photography.

The Keystone comedy, called "Crooked to the End," was most exasperatingly funny, and at the same time exceedingly sensational. Recently the comedies by this company have been filled with more sensational stunts than are seen in a big feature production, and this offering is no exception. Such little things as a head-on collision between two locomotives traveling at a high rate of speed, a trolley car going over the face of a cliff, hair-breadth escapes between automobiles and railroad trains are nothing of accomplishment to a Keystone Comedy Company. The stunts in this picture were so sensational that the audience at the Knickerbocker did not know whether to gasp or to laugh, but finally decided on the latter, and roars of merriment followed each other so quickly that it sounded almost continuous. Fred Mace had the leading role, and handled it in his usual amusing fashion. Others in the cast were Anna Luther, Earl Rodney, Charles Arling, and Hugh Fay.

THE TAINT

A Three-Part Drama by Pearl Gaddis. Featuring Roy Sheldon and Valentine Grant. Produced by Lubin Under the Direction of Sidney Olcott. Released Dec. 1.

Frank Howard Roy Sheldon
Mabel Stuart Valentine Grant
Bert F. H. O'Malley
Arthur Easton James Vincent

A strong drama of continuous intensity, vividly picturized. The scenic effects are good throughout and excellent photography, especially in the ship scenes, is the rule. Strict attention has been paid to details, and the able direction of Sidney Olcott brings a well articulated story to a successful ending. The cast is deserving of commendation.

The story is that of a girl who is loved by a profligate, whose affection she does not return. She falls in love with her brother's chum. Her father is separated from her mother and refuses to tell who she is. Frank determines to take advantage of the father's secretiveness and win her, so he tells her that her mother was a negro. The man whom she loves finds her in Frank's room, where he had been telling her the story of her mother. He leaves the house heart-broken. Threatening to tell everybody the secret of her birth, Frank forces Mabel to marry him. Her brother discovers his father's marriage certificate and the picture of the white mother on the wedding night. The wedding is stopped and Frank is cast aside. He takes to drink again and is killed in a distant land after he had been shanghaied. Mabel and Arthur and the mother and father are reunited, and all ends happily.

A ROSE AMONG THE BRIARS

A Three-Part Pathicolor Drama Produced by Balboa. Released by Pathé. Featuring Jackie Saunders and Frank Mayo.

Mary Bain Jackie Saunders
Augustus Hollis Frank Mayo
Spike Hogan Richard Johnson
Sidney Farrell Frank Erlanger
Jim Bain Henry Stanley
Mamie Taylor Marguerite Nichols

A brilliant and elaborate picturization of an excellent plot, exquisitely colored. The colorations of the natural scenic beauties in this picture would alone make it very popular, but the plot itself is strong and the acting would be hard to improve. Jackie Saunders and Frank Mayo handle their roles with exceptional merit. The story is well articulated and all the scenes are clear and well photographed. The plot is typically sociological, telling of the hardships of a factory girl who is deprived of many of the necessities of life by a harsh and brutal father, when his drunkenness is the cause of his death. The girl's chum, at one time employed in the same factory with her, but now a cabaret entertainer, obtains for the girl a position in the same place. The young doctor, who attended her father at the time of his death, loves the girl, and learning of her whereabouts from Spike, one of the girl's admirers, a tough but good-hearted character, he becomes a nightly visitor at the cafe. Later he asked her to become his wife, but she refuses, pleading illiteracy.

A vicious millionaire bachelor who frequents the cafe notices the girl and learning that she is unsophisticated, he asks her to come to his home, where he promises that his wife shall look after her future. She is saved from the fate which many girls had met at his hands, by the ever vigilant Spike, who had ever been on the alert to guard her against such men as this.

The picture ends charmingly with her wistfully accepting the honest love she refused—and so wanted.

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"Roses of Memory"
November 27

George Ridgwell
"Life's Pitfalls"
3 Parts

Frank McGlynn
"Her Inspiration"
3 parts—December 10



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REVIEWS OF FEATURE FILMS

"THE MUMMY AND THE HUMMING BIRD"

A Five-Part Adaptation of Isaac Henderson's Play of the Same Name, Featuring Charles Cherry and Lillian Tucker. Produced by the Famous Players in Association with the Charles Frohman Company Under the Direction of James Durkin, for Release on the Paramount Programme, Nov. 14.

Lord Lumley (The Mummy)	Charles Cherry
Lady Lumley	Lillian Tucker
Signtor D'Orelli (The Humming Bird)	Arthur Hoops
Giuseppe	William Sorelle
Emma, his wife	Claire Zobelle
Ronalds	Charles Gleaves
Ruth	Nina Lindsey

"The Mummy and the Humming Bird" is a good picture, well produced, carefully staged, and excellently acted, with some very beautiful settings and photography. But it is not as tense in the big scenes as the original dramatic production. There are some classes of dramatic production in which the lines and the action are interdependent on each other, and this is one of them. Without the lines the action loses much of its force. A more judicious use of conversational sub-titles, using the tense lines of the play, would in large measure obviate this fault. So few producers realize the distinction between the explanatory and the conversational sub-title. It is good construction to incorporate as few of the former as possible in a picture, but the insertion of the latter at the right moments will frequently turn a dubious picture into a good one. In adapting a stage success for the screen it is important to decide just what factor entered most in making the play a success, the lines, the action, or the close relation between the two. If the action alone is strong enough to carry the picture sub-titles are not necessary, but it is always well to remember that the right words add tensity to any situation and serve to emphasize and drive home with added force the meaning that the author is trying to convey.

Charles Cherry in the leading role gave a thoroughly commendable performance, incorporating dignity and repartee into a character that could easily have been overacted. Lillian Tucker was charming throughout, with a control of facial expression that was delightful to witness. Arthur Hoops made a most pleasing villain, while William Sorelle gave a good interpretation of the revengeful Italian. The balance of the cast was strong and capable. The picture was staged magnificently, with a wealth of beautiful settings and clear, distinct photography.

Little need be said of the plot. A well-known writer with loose morals is a home wrecker. Owing to the absorption of her husband in his chemical experiments, Lady Lumley compromises herself with the writer. He inveigles her to his rooms where she is discovered by Lord Lumley who takes her home instilling fear in the heart of the writer by telling him that an Italian whose wife he had ruined had declared vendetta against him. Later the writer is killed by the revengeful Italian. The whole experience is such a lesson to Lord Lumley that he takes particular care in the future to see that his wife is not neglected, and leaves her little time in which to explore new and alluring pastures.

"THE WHITE SCAR"

A Five-Part Romance of the North by Ronald Bradbury, Produced by Hobart Bosworth as a Broadway Universal Feature, Released Dec. 6.

Na-Ta-Nan-Gan, trader	Hobart Bosworth
Wehnonah	Anna Lehr
Mackintosh, the factor	Norval McGregor
Janet, his daughter	Jane Novak
Robert, her brother	Frank Newbark
Henri, a villain	Ronald Bradbury
Red Pete, his accomplice	Seymour Zelliff

An Indian nurse, importuned by her little boy charge, relates the story of the white scar upon her breast. It is really the romance of the little boy's father—a mighty hunter—and how he won the fair daughter of the grim old Hudson Bay factor; and through it is revealed naively the Indian maid's own hopeless love for the white man, whose life she saves by intercepting with her own body a murderous knife thrust aimed at him. Her language is in the meter and style of "Hiawatha," and, while a long way after Longfellow, it is at least a serious attempt to dignify the screen with something more literary in tone than the average catch titles. Projected on tablets of birch bark, framed with spruce and pine cones, they form a harmonious part of the scenes, entirely in "the atmosphere."

Ronald Bradbury's "libretto," as it might almost be called, has been "set to pictures" by Hobart Bosworth with all the care and skill of a true cinema composer. Bosworth has made the Northland his particular field, but he never excelled this feature for completeness of detail. Filmed amidst wonderful water and woodscapes, with almost perfect photography, the series of scenes would charm the eye even without the story. For the enactment of this—something like "The Call of the North"—the star-director selected perfect character types. The Scotch are typical Scots; the French-Canadian, played by the author, looks as well as acts the character, while the Indians are real, dyed-in-the-skin redskins—with the exception of Wehnonah—for which role Anna Lehr was cast, on account of her acting ability. But some of the Indians, who were brought on here to the Travel Exposition,



LOUISE CROLIUS,
In Essanay's Latest Mystery, "The Alister Case."

have faced the camera so much that they are developing into excellent motion picture players. And how they can make a big birch-bark canoe fairly jump out of the water! There might be some criticism on the way these canoes are worked overtime if the scenes upon the mirror-like lakes and tamarack-shaded streams were not all so beautiful, and the skill in handling these frail craft so remarkable—Bosworth himself being among the best steersmen. He also does a daring fall off a high rock into the lake and a rough-and-tumble fight! But his direction commands even more admiration than his action, for every detail of this difficult subject is correct, and the five parts form a harmonious whole. "The White Scar" makes a red mark in feature films.

"THE BUZZARD'S SHADOW"

A Five-Part Mutual Masterpiece. Released Dec. 9. Directed by Thomas Ricketts. Featuring Harold Lockwood, Supported by May Allison and William Stowell.

Sergeant Barnes	Harry Lockwood
Alice Corbett	May Allison
Dr. Deschamps	William Stowell
Colonel Sears	Dick La Reno
Mrs. Sears	Betty Hart
Barbara Corbett	Virginia Fordyce

The realistic settings and continuous intensity of action, without ultra-dramatic situations, bring this play above the rank of the merely melodramatic. Strict attention has been paid to details, and the resourcefulness of Director Ricketts is plainly shown in the way the shadows are cast on the desert sands. There is local color aplenty, and the use of United States troops and barracks provide excellent backgrounds. Remarkable photography is exhibited, especially in the taking of the pictures of the shadows on the sands. The views of the rotting horse and the buzzards hovering above the desert give a gruesome but a most realistic effect.

The cast is most capable and the characterization of the traitorous Dr. Deschamps by William Stowell is above the ordinary. May Allison and Harold Lockwood share the leading honors.

Harold Lockwood, in the role of Sergeant Barnes, a U. S. scout, is stationed at the edge of the desert. He gains the enmity of Dr. Deschamps and a half-breed Indian, so when he is assigned to that duty that will compel him to make a long trip across the desert they plan to destroy him. He bids a fond farewell to the pretty widow, Alice Corbett, and starts off. The Indian trails him and as he sleeps fills the water bags with sand. The horse dies from eating sugar which Deschamps had poisoned, and Barnes is alone in the desert without horse or water. After days of suffering he reaches a railroad track and is rescued by a train crew. He recovers his health, but not his mind. His memory returns at the sight of the American flag, and he sends a message to Colonel Sears, who had supposed him dead. Deschamps and the Indian try to escape before Barnes returns, but are captured. Barnes returns safely to his beloved.

DIRECTOR WILL LOUIS, of the Edison company, never had a more furrowed brow than when he was confronted with the problem of supplying about a half a dozen automobiles of the vintage of '99, for his comedy "The Parson's Button Match." He ransacked every junk dealer's in New York, but couldn't find them old enough.

IN THE PICTURE STUDIOS

THE FIVE-REEL FEATURE, "The Danger Signal," taken from Rupert Hughes' story, "Canavan," will be released on Dec. 1. Billy Sherwood, who played the juvenile heavy opposite Marguerite Courtot in Kalem's "A Night of Terror" from the "Ventures of Marguerite," plays the young lover in this strong political play.

"**Nobody Loves a Fat Woman**" is not always the truth, as is proven by the Peerless Feature Producing Company, which even went to court to hold a fat woman to a contract. The company is seeking to enjoin Florence Morrison from acting for Charles Dillingham. The complainant is producing a feature called "Over Night," in which Miss Morrison is starring. As she is a veritable giantess it is impossible to secure anybody to take her place.

INSTEAD OF WINKING "Cissy" Fitzgerald is now causing blinking, the men especially. "Cissy" has taken to her "B. V. D.'s" and athletic raiment like a duck takes to water. Instead of the society lady she is now a proficient athlete, as proven in the new Casino Star comedies in which she is being featured.

MISS NAOMI CHILDERS, the beautiful Vitagraph star, has announced her engagement to Harold D. Shattuck, manager of the Schrafft Confectionery Company. The engagement is the sequel of a romance which began two years ago when Miss Childers and her friend Miss Kelly, also well known in the film world, stopped at one of the Shrafft stores and Miss Kelly introduced Mr. Shattuck to Miss Childers. The marriage will take place in June.

CHARLES M. SEAY—the only original owner of the name that is spelled with the "y" and pronounced without it—is considerably peevet at the appearance in the Union Hill Stock company of an actor who sports the same monicker—with the identical orthography if not like peculiar pronunciation. "Who steals my purse steals 'props,'" says Mr. Seay, freely adapting Shakespeare; "but he who fleches from me my good name takes that which not enriches him, and—mixes me all up in my cast of characters, if you get my meaning"—Mr. Seay means to say that if he had time he would cross an arm of the sea(y) to see the other Seay and see "Who Seay?"—See?

EDWIN CAREWE, directing "The House of Tears," added realism to the scene by breaking his arm. Tender-hearted Emily Stevens cried over it, so the shrewd director worked with his arm in splints and turned on the tears as desired.

JOHN JARROTT, comedian and producer, who danced into international fame with Joan Sawyer, has joined the Kleine colony in the Bronx studio.

ACCIDENTS are all the fashion in motion picture circles of the West. Hobart Henley is in the hospital at Universal City, nursing a broken ankle. May Allison had a fall at the American studios that laid her up several days, while Rollin Sturgeon got all scratched up trying to stop a fight between wolfhounds and Alaska "huskies" up in Bear Valley, where he is Vitagraphing "God's Country."

DAINTY LITTLE VIOLA DANA has been making a personal tour of New York the-

aters which show the Edison pictures, and was greatly surprised at the number of strangers who apparently knew her well. At the Majestic, 185th Street, and St. Nicholas Avenue, and the Pictorial, 180th Street and Southern Boulevard, she says more people knew her than in her own neighborhood.

VIVIAN RICH will be seen in a photoplay written around her and very nearly named after her, for it is entitled "Viviana." It is said to be one of the best vehicles she has had.

ALMA HANLON, who made her film debut in George Kleine's film comedy, "The Fixer," will be given the lead in a story written especially for her by Max Marcin, the dramatist who wrote "The House of Glass," now playing at the Candler Theater.

ERNEST MAUPAIN, who plays the villain's part in "The Law's Decree," Essanay's three-act drama, showed his enormous physical strength at the cost of a sprained hand and many severe bruises sustained by John Cossar, who is the hero of the story.

VELMA WHITMAN, leading lady with the Western Lubin Company, has severed her connection after more than two years' service. Miss Whitman arrived in the East after a pleasant trip across the Continent, and is at present taking a well earned vacation. In private life she is the wife of Jack Roseleigh, leading man of the Hudson Players, at Union Hill, N. J.

CHARLES H. PRINCE, who has been playing principal parts for the Rolfe-Metro Company, has had a busy and strenuous year. He has appeared in ten large features, and all the parts have called for exciting fights, falls, leaps, etc. He is now busy portraying James Sheridan in "The Turmoil," which, when finished, will be released on the Metro programme. Mr. Prince will be remembered as Bije Stork in "Emmy Stork's Nest," with Mary Miles Minter.

TEDDY SAMPSON, in real life Mrs. Ford Sterling, and for the past two years associated with D. W. Griffith at his Hollywood studio, became a member of the Equitable aggregation of talent last week when she entered into a long term contract to appear exclusively for that company. Miss Sampson arrived in New York last Sunday, after a trip across the Continent, during which she stopped at seventeen cities and appeared personally at theaters at which films, in which she was featured, were playing. In addition to "The Fox Woman," Miss Sampson has appeared as a featured member in "The Outlaw's Revenge," "The Escape," "Home, Sweet Home," in which she played the heavy part, and was co-starred with Helen Ware in "Cross Currents," which is a forthcoming Triangle release.

VIRGINIA PEARSON, who made her initial screen appearance in the Vitagraph production of "The Turn of the Road," appeared in person at the New York Theater recently following the showing of the film and told several amusing incidents that occurred while it was being taken. She was given an enthusiastic reception.



A GROUP OF MEMBERS OF THE KEYSTONE SCENARIO DEPARTMENT VISITING TI JUANA, MEXICO.

Left to Right: Harry Williams, Mrs. Arthur Weld, Mrs. Harry Williams, Hampton Del Ruth, Vincent Bryan, and Mrs. Vincent Bryan.

Selig

"THE COQUETTE'S AWAKENING"

A Selig Special in two heart stirring reels, featuring **Kathlyn Williams**, supported by a Carefully Selected Company of Players. An original story from the pen of Will M. Hough, dealing with the ultimate fate of a conscienceless flirt. Released Monday, December 13th.

"THE GOLDEN SPURS"

A Selig two reel drama of British army life in India. A strong plot and a strong company of players. Released Thursday, December 16th.

"ON THE EAGLE TRAIL"

A Selig one reel Western drama with Tom Mix. Released Tuesday, December 14th.

"JUNGLE JUSTICE"

A Selig one reel wild animal drama, featuring Fritzi Brunette and Earle Foxe. Released Saturday, Dec. 18th.

"I'm Glad My Boy Grew Up to Be a Soldier"

Gilson Willet's Appeal to Patriotism Adapted from the Feist Song Hit, "I DIDN'T RAISE MY BOY TO BE A SOLDIER." Four virile reels. Released through V. L. S. E.

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Featuring Inez Bauer in a Four-Act Modern Drama. The elderly cripple's fiendish scheme to wreak vengeance upon the girl who had been forced into marrying him, and Hal, the young athlete, results in one of the most remarkable Kalem dramas ever filmed.

Released Monday, December 13th. Eye-catching 1, 3 and 6-sheet 4-color Posters.

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For one glorious hour, Bud and Pete act as the rulers of the country. Then, Hard Luck hits them another swat! Released Tuesday, December 14th.

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TO THE VILE DUST

A Two-Act Episode of the series based upon E. W. Hornung's Novel

STINGAREE

Stingaree inflicts a terrible fate upon the ingrate who tries to betray him after he had saved the man's life.

Released Wednesday, December 15th. Striking 1, 3 and 6-sheet, 4-color Posters.

THE SECRET MESSAGE

An Episode of

THE VENTURES of MARGUERITE

A fountain pen filled with invisible ink brings about Marguerite's rescue from the hands of a band of thieves.

Released Friday, December 17th.

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(Pathé Frères)
"At Bay"—(Pathé Frères)

REVIEWS OF FEATURE FILMS

"THE CAVE MAN"

A Five-Part Adaptation of Gelett Burgess's Story of the Same Name by Margaret Bertsch, Featuring Robert Edeson. Produced by the Vitagraph Company Under the Direction of Theodore Marston, for Release on the V.L.S.E. Programme Nov. 29.

Haulick Snare	Robert Edeson
Madeleine Mischief	Fay Wallace
Dolly Van Dream	Lillian Burns
Brewster Bradford	George de Beak
Mrs. Van Dream	Frances Connelly
Mr. Van Dream	John T. Kelly
Theodore Gilish	Charles Eldridge

This comedy drama was so funny in parts that even the reviewers laughed as if they enjoyed it, and that is quite the best comment on the merits of the picture, for reviewers seldom laugh at a comedy, not because they lack a sense of humor, but because the humor is more often lacking. And besides being mighty good comedy in parts the picture has many other most laudable features.

To begin with there was a good entertaining story, not new by any manner of means—the same idea has been used many times, but still it has not been used so often that it has become worn out. Furthermore any theme dealing with a downright real human emotion is always acceptable, provided it is well handled. The adaptation was particularly well done, a straight line construction being used which started at the beginning and told the story right through to the end in a simple comprehensive manner. At no time was there the slightest doubt as to the meaning of what was happening on the screen. The acting throughout was polished, especially that of Robert Edeson and Fay Wallace in the leading roles. Miss Wallace has a naivete and charm of personality that is most pleasing. And in addition she is a good actress. Robert Edeson always gives a good performance, and in this case he has handled an exceedingly difficult role in his usual finished manner and gives one of the most amusing characterizations of his screen career.

One of the most delightful features of a picture produced under the direction of Theodore Marston is that it is consistently good from start to finish. His productions run along smoothly, each and every little detail is worked out in advance and the result is that his pictures are consistently good, with never the slightest inaccuracy of either action or setting to offend against the dictates of realism. Before shutting off our flow of commendation a word must be said in praise of the sub-titles. They were in many cases most humorous and were inserted at just the right places to add the proper emphasis to the action. The supporting cast was strong and consistently good.

Though the literal minded may scoff at the probability of the story, still it must be admitted that it is quite possible of execution. When all is said and done breeding and culture are only a mere matter of environment. Supply the environment and the breeding and culture and all that they stand for will automatically follow. Such is the theme upon which this picture is based. Madeleine Mischief, a wealthy young society girl, tired of the mere apologies for men which she meets day after day, wagers that she can take a man from the street and inside of a week make a social lion out of him. She selects the brawny driver of a coal truck and wins out, society accepting him without the least question. Not satisfied with her experiments in sociology she persuades a blue-blooded young author to take a position in a millionaire's family as footman. Many very humorous situations follow. In the end the man from the street, whose changed condition has generated within him the spark of ambition, realizes that he is being played with. He casts everything aside and goes forth seeking work, which he finds in a steel mill. The spark grows and the fire of ambition which it has caused make his advancement rapid. Soon he is on the road to prosperity. He again meets the young girl who was responsible for his rise from one working with his body to one working with his brain, but this time on an equal social plane. Like the cave men of old he boldly takes her in his arms, and with the mastery of one who has found himself, makes her his mate.

"THE WARNING"

A Five-Part Spectacular Drama, Starring Henry Kolker and Directed by Edmund Lawrence. For Release by the Equitable Film Corporation Dec. 6.

Robert Denman	Henry Kolker
Anna Denman	Lily Leisle
Bobbie Denman	Master Frank Longacre
"The Woman Who Smiles"	Christine Mayo
Martha	Eine Mayo
Camille	Mayme Kelso

"Triumph of Henry Kolker" should be the sub-title of the latest selection for release under the Equitable banner, which is eminently eclectic. "The Warning" might be described as a modern morality play, or a spectacular sermon on sobriety. Except for the fact that the sub-titles are in excellent English—many of them apt poetic quotations instead of slang—one might almost suspect Billy Sunday of having compiled the scenario. It is compounded of about equal parts of T. S. Arthur, Zola and Brown-Potter, with a dash of Dante's "Inferno" at the bitters end, and the bright particular cherry in this pictorial cocktail is the child—as played by little Frank Longacre. The rest of the acting consists mainly

of Kolker's absorbing study of progressive dipsomania. Not since Zola's "L'Assommoir" which Charles Warner made an English classic under the title of "Drink," has there been seen such a vivid delineation of the downfall of a man through love of liquor. But instead of the sordid surroundings of Coureau, as described by the famous French realist, the director staged Kolker's "descent to Averno" amidst equally realistic but far brighter scenes of modern New York. The bits of Broadway night life, with the cabarets in full blast and the New Year's celebration, are especially vivid and up-to-the-minute. Some of the lighting effects are remarkable, and while the cameraman is inclined to work his diaphragm over time, Kolker is one of the comparatively few film players who really illuminates the story by the changing expression of his eyes in the "close-ups."

From the moment when, as the genial tank expert, amidst real scenes of a construction camp, he carelessly dodges a dynamite blast, and takes a drink on it, to the time when he gives up the ghost in a gutter, the star is always in the character, never overplaying, but maintaining the sympathy of the spectators even while they shudder at his habits and their inevitable effects. There is, perhaps a little too much of the Devil in the vision scenes where, as a dipsomaniac Dante, he wanders through the "dry belt," but it is with genuine relief that we realize that Denman's damnation is only a tremendous delirium, and audiences will applaud when he wakes up and swears off for the New Year. They are likely to do likewise.

"THE PRIMROSE PATH"

A Five-Part Drama, Featuring Gladys Hanson and Hal Forde. Released by the Universal Film Manufacturing Company, Dec. 13.

Joan Templeton	Gladys Hanson
Ned Templeton	Hal Forde
Joan's Father	E. Cooper Willis
Helen	Nina Blake

A remarkably well-staged drama of continuous intensity with brilliant scenic effects. Seldom have more elaborate scenes been used. The cabaret is a masterpiece in picturization. All the other views are in keeping with it, luxurious even to the smallest details. The story is well told and is replete with action. Hal Forde, as the young artist, gives an excellent characterization to his role, and Gladys Hanson as Joan, his wife, is a sympathetic character in the part of the woman who strays into the "Primrose Path" in order to save her husband.

The plot is very good and gives many opportunities for intense dramatic situations. The story, sociological in type, telling of a young model, Joan, who marries an impudent artist, Ned Templeton, against the wishes of her parents. The young couple go to Paris, where Ned intends to continue the study of art. He is taken sick, and unable to secure financial aid from her parents or friends, Joan sells herself. He recovers and they return to America that she may escape the effects of bondage. He becomes famous through the efforts of a millionaire's ward, who is in love with him. The fact that he has a wife is not known and he gradually draws away from Joan. Earning her living by posing in the studio where Ned is a director, the fact that she is his wife becomes known to the heiress, Helen, and how she sacrificed herself to save her husband is told. Ned, like a man, begs her forgiveness and they are reconciled.

"DIVORCONS"

A Three-Part Picturization of the Famous Play of the Same Name by Victorien Sardou. Featuring Del Henderson and Gertrude Bambrick. Released by the Biograph Company Dec. 15.

The Husband	Dell Henderson
The Wife	Gertrude Bambrick
Count Adhemar	Dave Morris

A well acted and finely picturized play, the plot is delayed by the great length of the situations. Had the action been hurried to a greater extent the picture would be considerably livelier than it is. The plot in itself is interesting, and the humorous situations are numerous. Detailing and photography are very good. Dave Morris as the effeminate dandy is excellent. The entire cast handle their roles with great merit.

The story is that of a wife who falls in love with her cousin. The husband to break the entanglement decides to give her to the man she loves. The cousin, Adhemar, does not know what to make of the situation, and in the end the wife and the count, having been forced on each other, decide that their love is not everlasting, so the wife turns back to her husband and regains his love.

"ALMOST A KING"

A burlesque comedy featuring Bud Duncan and Ethel Teare. Released by Kalem, Dec. 14. This is really an amusing comedy, well staged and acted. The story is that of a king who, to escape his creditors, hires a substitute. The king pretends to escape the plots without injury, so the real king returns to the throne. The story ends with the substitute king, his friend and the real king tickling them to death in prison. The nobles wake up to find an officer clubbing their feet for sleeping on a park bench.

REVIEWS OF FEATURE FILMS



SALLY CRUTE IN "ONE ERROR."
Edison Drama by E. E. Kidder, the Veteran Playwright.

THE SUPREME TEST

A Five-Part Adaptation of L. V. Jefferson's Story by Harvey Gates. Featuring Henrietta Crosman. Produced by Ed J. LeSaint for Release on Broadway Features Programme Nov. 29.

Violet Logan Henrietta Crosman
James Semple Wyndham Standing
Madge Semple Adele Farrington
Molly Phelan Stella Razetto
Maurice Jack Wilson
Bridget O'Malley Sylvia Ashton

The principal features of the latest Broadway Feature are Henrietta Crosman and a grade crossing. The latter is an accident, but the former is an artiste. Both are high grade. Miss Crosman makes her first appearance on the screen in this picture, and it is to be feared that the horse, which was the principal actor in the grade crossing accident, scored his first and last hit. Certainly the buggy was smashed to smithereens, while the dummies which must have been substituted for the human occupants thereof (although nobody could tell when from watching the film) were dashed to the railroad embankment, stone dead. This is the only scene that shows the sleight-of-screen hand of Director LeSaint, but coming as the startling denouement of a death-bed confession which at once reveals the true parentage of the "belle of Poverty Row" and ties the "true lovers' knot" of the story, it provides the requisite "punch" to an otherwise meandering, old-style "comedy-drama."

Just where "The Supreme Test" title fits is not apparent—for, although Miss Crosman passes her screen initiation with flying colors, this is far from being "the supreme test" of her powers as a photoplay actress. Her stage comedy always was delightful, and on the screen she is just as vivacious and convincing, only she must avoid "close-ups," and also correct her "cherry-lip" make-up to suit the requirements of the camera. Miss Crosman dresses the part of the "Lady Bountiful" in exquisite taste, and exhibits enough of her many talents to make picture fans long to see her in a part worthy of her finished art—"The Pilgrim's Progress," for instance.

Stella Razetto scores as the foundling, who proves to be the best friend of the philanthropic widow when she has lost her fortune through the speculations of her lawyer; while Wyndham Standing and Adele Farrington are always "in the picture" with Miss Crosman. Attempts to inject comedy by means of crude contrasts between "the upper ten" and tenement life are not so happy. Picture connoisseurs will enjoy seeing Henrietta put on her hat, with typical feminine touches, better than all the low comedy.

NOT GUILTY

A Five-Part Adaptation of Edgar James's Play, "Justice," Featuring Cyril Scott. Produced by the Triumph Film Corporation Under the Direction of Joseph Gordon for Release on the Equitable Programme Nov. 29.

Edward Andrews Cyril Scott
Dora Birch Catherine Proctor
Mrs. Andrews Adele Boswell
George Gardner Mark Ellison
Tom Matthews Charles Hutchison
Julius Steger used this same vehicle on the vaudeville stage with great success.

and now that it has been turned into a picture, with Cyril Scott in the leading role, it is fully as gripping as in its original form. The story is a page out of life, a detailed exposition of a series of events that have undoubtedly happened a thousand times. It is intense, dramatic, and replete with human interest. Based on the ever popular theme of the miscarriage of justice, the picture strikes a human note that will add greatly to its popularity.

Cyril Scott in the leading role is convincing at all times, and handles the various phases of his portrayal of a difficult role in an able and pleasing manner. He is most ably seconded by Catherine Proctor in the leading feminine role. Ada Boswell, as the aged mother of the young man, also did a competent and enjoyable bit of acting in a part that called for much emotionalism. She was able to convince without resorting to overacting. Mark Ellison and Charles Hutchison pleased in minor roles. The picture was well staged and the photography excellent.

Edward Andrews, a young business man, arouses the enmity of Tom Andrews, the political leader of the ward, because he is successful in winning the love of Dora Birch. On the day their baby is born Andrews goes out to the corner saloon with George Gardner, a friend, to drink to the health of the new arrival. There Gardner becomes embroiled in a fight with Jim Matthews, brother of Tom. Later, on the street, the fight continues. Gardner in self-defense knocks Tom down, and then flees. Andrews is arrested and taken to the police station, charged with disorderly conduct. The next morning, just as he is being discharged by the judge, Tom Matthews enters and says that his brother has just died from concussion of the brain. Andrews is held for murder, and later convicted on the false testimony of Tom Matthews. As a result his wife dies, being unable to bear up under the strain. His mother is successful in having his sentence commuted to life imprisonment, and for twenty years Andrews labors in Sing Sing as a convict. Then, owing to good behavior, he is pardoned, and it is not until then that he sees his daughter for the second time. Later, Andrews and his daughter are picnicking on a small island, when he sees a man capsizing a small rowboat. Swimming out to his assistance, he brings the body ashore, only to find that he has been too late, as the man has died from heart failure. He then recognizes the victim of the accident as Tom Matthews, his old enemy, and though he feels that nothing can give him back the twenty years of his life that have been wasted, at least a higher power has stepped in and justice has been done.

The Laurels of Tears (Biograph, Nov. 10).—A story which the young girl of the piece is writing is told in three interesting reels. It proves to be a realistic story, and one that will have an appeal to many. A young stenographer is hounded by a man whom she exposed to and caused to lose a great deal of money. She is put out of the building she is in, and then a romance between the young girl whom she has befriended and the man she loves ensues, and in the final she is called to save the girl. In the end the house in which she and her friend are imprisoned is burned down, and an understanding is reached. The picture is well done from all points, and the cast includes Vera Sessom, Madge Kirby, G. Raymond Nye, Jose Ruben, and Charles H. Mailes.

Bessie Learoyd and Edward Earle

in a feature worth while,

"THE HAND OF THE LAW"

This feature is not one of those that have a thrill spot about which yards and yards of film are strung, with lots of waiting for the one interesting spot. It is humanly real and convincing and—best of all—it contains a genuine mystery—the real kind of suspense, as to who actually did the crime. Skilfully scenarioized. Tintured with bright moments, rippled with smiles. A good attraction, with such favorites, in every sense of the word. Direction, E. C. Taylor. Friday, December 17th. 3000 feet.

Something different in Christmas stories—a delightful comedy-drama, with Christmas fun and cheer in it, "Santa Claus versus Cupid." Featuring Ray McKee and Grace Morrissey. Saturday, December 18th. 3000 feet in all.

One of Raoul Barre's absurdly funny cartoons. "The Animated Grouch Chaser" series, on the same reel with the educational, "The History of the Big Tree." Wednesday, December 15th. 1000 feet in all.

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"HELEN" HAS A BIRTHDAY

Kalem's Hazardous Heroine Starts Second Year of Her Charmed Life This Month

This is anniversary month for the "Hazards of Helen." A year ago the Kalem Company, noticing the popularity of occasional railroad pictures, originated the "Hazards of Helen" series, which soon proved to be among the most popular of Kalem subjects. Last month the announcement was made in the trade publications that, in response to the requests of many exhibitors, the series would be continued indefinitely. Kalem officials believe the record of continuous weekly issue for over a year establishes a new mark in picture series.

At the same time that it was decided to continue the series for an indefinite time, Kalem officials began to lay plans for an unusual group of releases to mark the celebration of the anniversary month. E. W. Matlack, the Pittsburgh railroad official who has been responsible for most of the Helen stories, got into the spirit of the anniversary, and the players and directors were also worked up to an enthusiastic point. The series was really a year old in November, but as the pictures that were being produced then will not be released until December, the latter was designated as "anniversary month."

Whether or not anniversary month would be a success was finally up to Helen Gibson, however, for it is that petite player who must bear the brunt of the perils and dangers that beset Helen. The difficulty of calling upon Helen to perform anything still more daring than she has in the past may be guessed when it is remembered that she has enacted such feats as leaping from the roof of a station to the top of a train speeding by; pursuing a runaway car on a handcar and then jumping to the handrail of the freight, and others of like character. But Helen merely smiled and promised to contribute her share toward the celebration by doing any feat the scenario would call for. The result is a quartette of pictures which the Kalem officials believe the most interesting yet issued in the series.

"The Tramp Telegrapher," which will be released Dec. 4, inaugurates anniversary month. It starts in slam-bang fashion when Trent, a tramp telegrapher, beaten unconscious by a pair of crooks, is rescued by Helen just in time to save him from death under the wheels of a train. But the big thrill comes later when Helen and Trent, in pursuit of thieves who had robbed the station safe, reach the train on which the yeggs are escaping just in time to land on the rods underneath the last car. Determined to catch their quarry before they can escape at the next station Trent braces his legs on the rods so that his body is at right angles to the car, and using his body as a perch, Helen climbs to the window and inside the car.

"Crossed Wires," scheduled for release on Dec. 11, is equally abounding in sensations, one of the most tense of which occurs when Helen pursues a train by automobile and then leaps to the car, where a struggle with an escaped convict ensues. For several moments Helen, in the auto-



HELEN GIBSON,
In "The Hazards of Helen," Kalem's One-Year-Old Serial.

mobile, and the convict on the freight car engage in a struggle before the convict climbs to the top and Helen makes her escape. "The Wrong Train Order," which is issued Dec. 18, puts Helen in a perilous position alone on a runaway train. Open switches, an open drawbridge, and an oncoming train on the same track are among the breath-taking dangers which Helen narrowly escapes before she is able to stop the train. On December 25, the fourth of the anniversary month specials will be released. It is "A Boy at the Throttle," in which Helen drops ten feet from the top girder of a suspension bridge to a speeding train.

C. DOTY HOBART A FREE LANCE

After two years' service as associate scenario editor with the Kalem Company, C. Doty Hobart has resigned from that organization, and will be a free lance in the film field. The list of original photoplays to Mr. Hobart's credit while a member of the Kalem forces is a notable one and includes "The Mystery of the Sleeping Death"; "The Pretenders"; "The White Goddess"; "The Girl and the Stowaway"; "The Haunting Fear"; "The Scorpion's Sting"; "The Stolen Ruby." The latter feature, by the way, marked a distinct departure in scenario construction, and in this connection it may be stated that Mr. Hobart was the originator of the "single viewpoint" mystery story. An unusually prolific writer, Mr. Hobart was responsible for the majority of the features produced by Tom Moore while the latter was a member of Kalem, and of the vehicles in which Alice Joyce appeared. As an instance of this author's versatility, he has written several of the famous "Ham" comedies and one or two of the "Hazards of Helen" railroad series. For the future, Mr. Hobart intends to confine himself to the writing of feature photoplays, in which he scored his most pronounced success while with Kalem.

NAT GOODWIN WITH THE MIRROR

The Mirror Films, Inc., has engaged Nat Goodwin under a long time contract to appear exclusively before the camera for that organization. Mr. Goodwin will be among the first stars to begin work in the Mirror studio at Glendale, Long Island. The story in which he will appear has not been decided on, but it will be one of several which have been in preparation for him.

The Goodwin engagement with the Mirror is largely the result of a long-standing friendship between him and Clifford B. Harmon, president of the company. It was Mr. Harmon who prevailed upon the veteran actor to reconsider his determination not to appear on the screen again. He had, in fact, nearly completed arrangements to go on a long vaudeville tour.

A special company of screen actors is being selected by the Mirror to support Mr. Goodwin.

LESSER SELLS METRO FRANCHISE

Through a deal closed Nov. 18 between Harry J. Cohen, representing the Metro Pictures Corporation, and Sol L. Lesser, of San Francisco, the California franchise passes into the control of the Metro, which will open new offices. Mr. Lesser will continue his All Star Features Distributors, Inc., and the buying of such high-grade productions as the open market affords.

Sol Lesser was one of the original organizers of the Metro, holding one-fifteenth of the capital stock, which was also transferred to the new owners of the California exchange.

J. Frank Glendon is seen to good advantage playing opposite Emmy Wehlen in the recent Metro release, "Her Reckoning."

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REVIEWS OF FEATURE FILMS



BILLIE BURKE
As "Peggy" in the Forthcoming Triangle Feature for Release in January.

"BATTLES OF A NATION"

Six-Part War Picture Showing the Activities of the German Troops from Berlin to Warsaw. Produced by the American Correspondent Film Company.

War, "grim visaged war," in all its deplorable horror, robbed of its pomp and glory, shown in all its ugly realism, is the outstanding feature of this picture. Brutal, horrible, repellent war is shown in all its grim ruthlessness, with its trail of bloodshed, death, misery and suffering. It is war brought to our very doors, and as such forms one of the greatest arguments in favor of preparedness that could possibly be gathered together.

The picture departs in an exceedingly novel manner from the average war picture that has been shown in this country, in that a thread of story has been woven through the fabric of the scenes. It is nothing more or less than an account of the actual adventures of Albert K. Dawson, the photographer of the American Correspondence Film company. He is shown first in Berlin, on a tour of inspection, is received by Ambassador Gerard at the American Embassy, and then follows his trip with the German forces from Berlin to Warsaw. To say that the trip was eventful is a weak way of expressing it, yet to attempt anything stronger would be to rob the English language of adjectives. The whole picture is a startling example of the much and often quoted German efficiency.

The scenes of actual fighting have been particularly well photographed and one is forced to admire the daring bravery of the camera expert in risking his life to obtain such vivid and realistic views. For the first time the actual bombardment and capitulation of the Polish fortress, which the Russians believed to be impregnable, is shown in all its horrible detail. The stones of the fortress under the fire of the effective Skoda batteries crumpled up as though they were so much paper. The picture from start to finish is replete with other exciting scenes too numerous to mention. It is well worth while seeing. Tom Brett deserves the utmost commendation for the exceedingly able manner in which he has taken the thousands of feet of film sent in by the photographer, and cut and arranged it in such a manner that it makes a continuous story. Taken all in all it is a wonderful war picture.

Kirk, is the outstanding feature of the production. His interest in the mystery of "The House of Fear," Cramp's home, was awakened by his friend Pendleton, who as guest of Cramp, communicates with Kirk, telling him of the strange sense of mystery and fear surrounding the place. In the household are Cramp; his sister, Grace; his aunt, Miss Hohenlohe; and Kretz, his servant. A group of Mexicans in the vicinity seem to be the cause of the fear, and Kirk learns through his agent in Mexico that Camp's father had been an expert engraver in that country. He also learns that in time of financial stress the father had forged some currency plates for an unscrupulous Mexican, Alva, but had failed to deliver them at the last moment. The presence of the Mexicans and their prowlings are explained by the fact that these plates are hidden in the cellar of Camp's house. The mystery of how the Mexicans get into the cellar is solved by Kirk, who discovers a confederate in the house. He intercepts a message, and that night Kirk and his friends trap the Mexicans in a secret tunnel, as Miss Hohenlohe admits them. The plates are destroyed, and thus Ashton Kirk solves the mystery of the House of Fear.

"STRIFE ETERNAL"

A Five-Part Picturization of the Historical Novel, "Jane Shore." Released Nov. 25 as a Mutual Masterpiece. An English Production, Featuring Roy Travers and Blanche Forsyth.

Edward IV., King of England Roy Travers
Matthew Shore Richard Purdie
Lord Hastings Tom MacDonald
Richard, Duke of Gloucester Rolfe Leslie
Jane, his daughter Blanche Forsyth
Margaret, Matthew's cousin Dora DeWinton

So vast and impressive is this picture that without doubt it will be ranked as one of the classics of the historical photo dramas. It is one of the most elaborate pictures of its type ever produced.

The accuracy in regard to costumes and historical locations is remarkable. It is one of the few pictures of English history that have been taken where the real events have occurred. The action occurs in the fifteenth century, and everything in the picture is in keeping with that period, even to the extent of having a village built. The houses, castles, the public street, the tavern and the inhabitants are accurate in every detail. Special attention has been paid to the costumes. Instead of the small crowds which tend to detract from the value of this type of picture, the mobs and the armies, clad in breastplate and helmet, compare favorably with those in the "Birth of a Nation." The beauty of the scenic work is worthy of comment. The landing of the Normans on the English coast and the battle scene are remarkable. The panoramic views of the battle show excellent photography, which is the rule throughout. The story is well articulated, but it would have been much clearer if a few more captions had been used. The acting is meritorious.

Seldom has more perfect photography been seen in any picture. A number of the scenes were taken in semi-darkness, yet the dimness of the light does not affect their clearness in the least. A searchlight, six feet in height is used in a number of the views. Its rays and the people who are spotted by it, with the light on them, are very distinctly pictured. The movements of the beams as they flash through the sky are plainly visible.

The directing is good, but the plot is none too strong. The introduction is entirely too long, and when the action starts the story itself is unravelled much too rapidly. The scenic work is above the ordinary, and some of the dimmed views are exceptional.

In the supporting cast Ina Hammer, as the aunt who betrays her blood relations to aid her husband, is very good. Sheldon Lewis, as the hunted man, gives an able interpretation of his role. Of course, Arnold Daly as the society detective, Ash-



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GENERAL FILMS

Love and Law (Vitagraph, Nov. 22).—Comedy is a peculiar thing, and when something new and particularly funny happens one always wonders why it was never thought of before. Such is the case in this single-reel offering, written by William Duncan, and produced under the direction of Rollin S. Sturgeon. A beer keg is fastened behind an automobile with a long rope, and then a boy tells the owner that his house is on fire. The resulting comedy can only be seen to be appreciated. It was one of the funniest that we have ever witnessed. The story is slight, but quite sufficient to carry the main incident. Besides William Duncan, George Stanby, and Ann Drew were seen to advantage.

Hearst-Selig News Pictorial, No. 93 (Nov. 22).—Interesting and well-photographed news events of the week including the trip of the Liberty Bell from the Panama-Pacific Exposition; a deaf and dumb football team; burning of pipes and other paraphernalia from raided opium dens in San Francisco's Chinatown worth \$25,000; transporting wounded Russian soldiers in ox carts; Chinese and Serbian soldiers on the march; Turkish prisoners seen repairing the mountain roads in the Caucasus; Russian mountain artillery operating in the Caucasus; the Yale-Princeton football game at New Haven; a big tenement fire at Cambridge, Mass., and the destruction caused by a tornado at Great Bend, Kan.

Motorcycle Eloquence (Vitagraph, Nov. 18).—Once for the irate parent is not cimitted by the loving couple in a moving picture comedy, for in this single-reel offering the father comes into his own and proves the victor. A young couple plan to elope by the motorcycle route, but the father discovers their plans and takes most of the gasoline from the tank of the machine with the result that it stalls on a lonely road. While the young man goes on to look for more gas, the father appears and carries the girl off to boarding school. The story was written by Frank Bennett, and staged under the direction of C. Jay Williams. Jewel Hunt, Arthur Cozine, and Bruce Montague are seen to advantage in the leading roles.

The Painted Lady (Biograph Re-issue, Relensed, Dec. 10).—This picture is one of the famous Biograph single-reel dramas which have seldom been equalled. "The Painted Lady" was directed by D. W. Griffith, and throughout his master touch is seen. Seldom has such a cast of stars been seen in a Biograph film. Sienna, Dorothy and Julian Crisp and Henry B. Walthall are the most prominent characters. Miss Sweet gives a wonderful characterization of a girl who accidentally kills her lover and broods over it until her mind gives way.

The Chief Inspector (Biograph, Nov. 16).—This two-part story is hardly clear to one unfamiliar with the methods by which the wholesale whiskey business is conducted. It tells of an internal revenue inspector who accepts a bribe from a large distiller for under-certification. His crime is discovered by the chief inspector who is also the fiance of his daughter. In the end the crooked inspector is accidentally killed and the bribe-takers brought to justice. The story has been well acted by Vera Sisson, Charles Mailes, Raymond Nye, Jose Ruben and Madge Kirby.

A Mix Up in Black (Edison, Dec. 8).—A one-reel comedy in which both the girl and man who meet quite by accident forget to ask each other's names. They are both sumptuous, but do not know where or how to find each other. The man is rehearsing in a minstrel show, and hurries off to catch a train while in his costume, meets the girl on the train. He thinks him to be one of the dark forces and will have nothing to do with him. He follows her to the house she is going to, and because of the butler being slightly intoxicated takes his place. Finally, of course, the girl learns who he is and all ends well.

The History of a Big Tree (Edison, Dec. 15).—An intensely interesting educational picture showing the various stages of a tree. Not only in the forest, but in the lumber mills and the use that it is put to. It is one of the most interesting educational pictures shown in some time. On the same reel is an Animated Grouch Chaser. It is quite well done, and proves to be amusing.

Sufferin' Baby (Edison, Dec. 1).—If there is any argument against suffrage, there is no doubt but what this might be used, for the wife goes off to a meeting at the fair, and the husband is left alone at the house with the baby. He does not stay long, for some one comes and asks him to go to the fair. The baby is put into a box and taken along. Many things happen to the baby and the box, and then the wife finds out.

The Fable of the Handsome Jethro, Who Was Simply Cut Out to Be a Merchant (Essanay, Nov. 10).—This picturization of a George Ade "Fable in Slang," while being highly amusing and entertaining, did not quite reach the quality of others of this director. The subtitle did not seem to be as sanguinely humorous and the story itself was not as interesting. The young son of a farmer has been sent away to business college, and after a twelve weeks' course returns home so superior that it is beneath his dignity to do any of the work of the farm. He is soon disengaged and cast adrift, and then the contrast is shown between his life out in the world, unsuccessfully struggling for a living, and that of his brother, who remained on the farm and by hard work eventually obtained a position of affluence and comfort.

MUTUAL FILMS

The Baby and the Boss (Mutual, Released Nov. 23).—A plot built around a big event is really what this two-part Thanhouser picture is. The story is subordinate to the annual games of the New York police, which is the feature of the picture. The views of the tournament are more than interesting. They show how the police are drilled and trained and the work that they do. Young Helen Badgley is featured in the picture. Through her efforts a political boss who befriends her manages to have a policeman promoted by introducing Helen to the mayor. She tells the mayor how the officer had saved her life by stopping a runaway pony, and, overjoyed, she receives the promotion papers from the mayor.

Cupid's Father (B beauty, Released Nov. 27).—A mildly amusing comedy with a weak plot, featuring Neva Gerber. Released on the Mutual programme, Miss Gerber is exceptionally attractive in the title-role. The picturization is fair and the photography good. The story is well articulated. It is a tale of a young couple who plan to elope. Through the minuery of a younger brother and sister, father ascertains the plans. He stops the couple, and takes them into the house where they find a minister waiting to marry them.

LICENSED FILM RELEASES

Monday, Dec. 6.

(Ess.) (Title not reported.)
(Kalem) The Money Gulf. Special. Three parts. Modern. Dr.
(Lubin) The Other Sister. Dr.
(Selig) Chronicles of Bloom Center, No. 4. "The Run on Percy." Special. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 87. 1915. Top.
(Vita.) Her Last Flirtation. Com.

Tuesday, Dec. 7.

(Bio.) A Woman Without Soul. Special. Two parts. Dr.
(Bio.) (Title not reported.)
(Kalem) Minnie the Tiger. Burlesque-Com.
(Lubin) Playing the Same Game. Com.
(Selig) Order. Dr.
(Vita.) Wasted Lives. Broadway Star Feature. Special. Three parts. Dr.

Wednesday, Dec. 8.

(Bio.) A Poor Relation. Special. Three parts. Dr.
(Edison) Mary. Dr.
(Bio.) (Title not reported.)
(Kalem) The Black Hole of Glenranald. No. 3 of the "Stingaree" Series. Special. Two parts. Dr.
(Lubin) The Web of Hate. Special. Two parts. Dr.
(Vita.) Sonny Jim's First Love Affair. Com. Dr.

Thursday, Dec. 9.

(Bio.) The Masterful Hireling. Dr.
(Bio.) Title not reported.
(Lubin) The Ogre and the Girl. Special. Three parts. Dr.
(Min.) Forty-Five Minutes From Nowhere. Com.
(Selig) Hurst-Selig News Pictorial No. 98. 1915. Top.
(Vita.) Sam's Sweetheart. Dr.

Friday, Dec. 10.

(Bio.) The Painted Lady. Dr. Bio. Reissue No. 27.
(Edison) Her Inspiration. Special. Three parts. Dr.
(Bio.) Title not reported.
(Kalem) The Ancient Coin. No. 7 of "The Ventures of Marguerite" Series. Dr.
(Lubin) The Stool Pigeon. Dr.
(Vita.) Strangled Harmony. Com.
(Vita.) Rooney's Pipe Dream. Com.

Saturday, Dec. 11.

(Edison) The Lone Game. Dr.
(Bio.) Title not reported.
(Kalem) Crossed Wires. Episode No. 57 of the "Haasards of Helen" Railroad Series. Dr.
(Selig) Bashful Billie. Com.
(Vita.) The Baby and the Leopard. Jungle. Zoo Animal. Dr.
(Vita.) Hughey of the Circus. Special. Two parts. Com.

THE PATHÉ EXCHANGE

Week of Dec. 6.

(Pathé) New Adventures of Wallingford. No. 10. Com.
(Photocolor) Picturesque Honor. Scenic.
(Pathé) Sugar Cane Growing. Industry.
(Pathé) News. No. 98. Com.
(Pathé) News. No. 99. Com.
(Pathé) Phumphilim. A Foolie at a Tee Party. Com.
(Pathé) Max Hits the High Spots. Com.
(Photocolor) A Rose Among the Briars. Dr.
(G. R. P.) The Greater Hill. Dr.
(Starlight) Deep Dyed Dubs. Com.

UNIVERSAL FILM RELEASES

Monday, Dec. 6.

(Broadway Universal Feature) The White Scar. Five parts. Dr.
(Nestor) Their Quiet Honeymoon. Com.
(Universal Special Feature) The New Adventure of Terence O'Rourke. No. 3. "The Road to Paradise." Two parts. Dr.

Tuesday, Dec. 7.

(Gold Seal) Idols of Clay. Three parts. Heart Interest. Dr.

Wednesday, Dec. 8.

(Animated Weekly) No. 196. Top.
(L-Ko) Sin on the Sabbath. Two parts. Dr.
(Victor) The Awakening of Patsey. Dr.

Thursday, Dec. 9.

(Big U) The Sacrifice of Jonathan Gray. Three parts. Human Interest. Dr.

Friday, Dec. 10.

(Powers) The Frolic of the Marionettes. Vaude. Act. Nature's Monstrosities. Dittmar's Edm.

Saturday, Dec. 11.

(Imp) The Little Lady Across the Way. Two parts. Com. Dr.
(Nestor) Keeping It Dark. Com.
(Rex) The Power of Fascination. Mex. Dr.

Sunday, Dec. 12.

(Bison) The Lion's Ward. Three parts. Animal. Dr.
(Joker) Title not decided.

MUTUAL FILM RELEASES

Monday, Dec. 6.

(Amer.) The Water Carrier of San Juan. Two parts. Mex. Dr.
(Filstaff) Minnie, the Mean Manicurist. Com.
(Novelty) A Janitor's Joyful Job. Com.

Tuesday, Dec. 7.

(Beauty) Pretenses. Com. Dr.
(Gaumont) See America First. No. 13. Providence and Newport. R. I. Scenic. Keeping Up with the Joneses. Cartoon.
(Than.) His Vocation. Two parts. Circus. Dr.

Wednesday, Dec. 8.

(Novelty) A Musical Mix-Up. Com.
(Reliance) Her Mother's Daughter. Three parts. Dr.

Thursday, Dec. 9.

(Centaur) Stanley in Darkest Africa. Two parts. Animal. Dr.

Friday, Dec. 10.

(Amer.) A Broken Cloud. Society. Dr.
(Mustang) There's Good in the Worst of Us. Two parts. Western. Dr.

Saturday, Dec. 11.

(Beauty) Nobody's Home. Com.
(Clipper) Curly. Three parts. Sociological. Dr.

"The Motion Picture Story"
(A textbook of photoplaywriting)
By Wm. Lord Wright
Cloth bound. Price \$2.00, postpaid
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FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

A photoplay author writes us an appealing letter as follows: "Three months ago I submitted a three-reel drama to the company, and despite repeated requests for either a check or the return of the MS., I have been ignored. This concern advertised they wanted photoplays, too!" Every editor of a photo-playwright's department receives many complaints like the above and, despite repeated cautions, the writers continue to "take a chance" and submit their cherished work to the "wildcatters." Permit a new company to organize, and it makes no difference whether the organizers were ever heard of previously; permit that unknown concern to insert a classified ad somewhere requesting motion picture plots, and the rush to supply those plots is started. It is not only the beginners that err, but more advanced writers hurry off cherished work. Then when no acknowledgment comes, there is a general cry for aid. We again repeat the advice so often given before: Submit your work only to the dependable companies, those companies which have proven through responsibility and service that they will deal fairly with the writers as well as others.

Here is a sample list of inquiries: Which companies write all their own scenarios and, therefore, are not in the market for scripts? Which companies prefer a synopsis only? Which companies would not consider a synopsis but require the plot in scenario form? If companies, seldom if ever, produce the story as written by the author why, may I ask, do you advocate the writing of full scenarios when it is evident that the plot is all they want? Do the companies pay more for a full scenario than for a synopsis? If so, does the extra remuneration compensate one for the additional labor involved? Should the synopsis be submitted in story form or as a "condensed plan of action," such as you published in connection with the "Stolen Portrait" competition? The companies in the market for scripts more frequently advertise, and open markets can be ascertained by continual study of the *Mirror* and other motion picture publications. A majority of the editors will consider synopses only. The reason we advocate the submission of the detailed scenario is because of the fact that no author can become a photo-playwright in the truest sense of the world until he or she is able to write a real-for-sure working script. We might add that any re-write man on scenario staff work will tell you that very few scenarios are produced as written. Editors pay more liberally for a correctly written scenario than for a synopsis only. The extra labor certainly compensates, for it is also instructive to the writer. A synopsis should be written briefly and yet clearly, and cover all important situations and action.

And while everyone is discussing the need of good sub-titles in motion picture plays, a little more attention to the main titles of the productions might be beneficial. For example, the adjective "the" is sadly misused. Every other photoplay production starts with "the." Variety is the spice of life, particularly in motion picture circles, and a main title meaningful and attractive and yet not divulging the plot of the story, is a somewhat rare quantity.

W. Stephen Bush writes: "The demand for the happy ending is one of the distinct lines of difference between the best traditions of the speaking stage and the screen. The plays without a happy ending have endured longer on the legitimate stage than the other kind, where the wedding bells ring out in the fifth act and the villain is led in handcuffs from the stage. This is especially true of what we may term the classic plays. . . . Granting all this, I must agree with the exhibitors' prevailing opinion that their audiences must have happy endings. Indeed some of the endings are entirely too happy. I saw a feature recently where a man shares the guilt of the deaths of hundreds of men, women and children and gets off with a slight wound in the arm, with the finale showing him and the wife in happy seclusion on the porch of their Staten Island home. Yes, we do strain things a bit to get the happy ending."

We all know that the happy ending is not always true to the life we are supposed to reflect on the screen. Just the same, audiences will have the happy ending. But granting Mr. Bush's arguments, what of the great minority which do not always desire the happy ending, do not greatly long for a strong plot twisted at the end so as to afford the trite situation consisting of either the hand clasp, the embrace, or the wedding bells? There are certain stories, strong in screen possibilities, which will not permit happy endings. We are inclined to think that these stories should find their places on the screen.

We have noticed that the market conditions are improving. Professional writers report that sales are becoming more frequent and beginners are sounding notes of optimism. From the Southern States come reports that exhibitors are prospering as never before in many months. A revival of prosperity is becoming marked, and this revival is certain to reflect to the good of all. Better prices are now offered for unusual stories, acceptances are becoming prompter, and those scribes who have fitted themselves for acceptable work may soon enjoy a golden heyday. As before stated, photoplay authors who are prepared to furnish good original work, will soon find many assignments and adequate returns.

It would appear that the man who edits the film is finally to come into his own. Several strong articles have appeared recently in motion picture publications calling attention to the fact that the efficient cutter and trimmer of film has been without honor in his own bailiwick. One editorial goes so far as to assert that the efficient film editors can be numbered on the fingers of one hand. However, this may be, it is a fact that too little attention has been paid in the past to the cutting and trimming department. We are inclined to think that the presiding geniuses of such departments have as much to do with the final excellence of the production as have the authors, the directors and the actors. Many a meritorious picture-play has been ruined in the cutting and trimming room. On the other hand many a mediocre film has been trimmed and cut into a first-class presentation. And so it would seem that the film is finally up to the trimmer either to make or mar. We believe that in time, the heads of the trimming departments will include men and women who have not only experience in the newspaper world but also have been successful as photoplay authors. In this department should be employed men and women who know a good story when they see it, understand continuity, the importance of climaxes, etc. In other words men and women with less hide-bound theory and more dramatic sense. It is a fact that most sub-titles appearing in original scripts are re-written after the film has been produced. These sub-titles should be re-written by persons who have had experience in the writing of head letter, who know the art of writing briefly, clearly, and yet attractively. Here is a new field opening for experienced writers of photoplays!

Let us discourse for a moment on the subject of morgues. Not a pleasant subject surely, but the morgues we are to discourse upon are those in which repose the rejected stories of photoplay authors. The morgue is a nickname coined by the newspaper men and in which repose obituaries, etc., all ready for immediate utilization. It has been transplanted into photoplay land. Nearly every photoplay author has a morgue which is more or less commodious, and ever and anon that morgue is visited in the fond hope of unearthing some idea that can be revolutionized. But why the morgue? A bas such a thing! Pull all the old scripts out of the desk drawer, give them a brief reading and throw most of 'em into the waste basket! There has been too much of the morgue stuff inflicted upon the long suffering editor of photoplays! Refuse to maintain a morgue!

Mr. Wright is ready and willing to answer pertinent queries from Photo-playwrights—Near and Real.

LUBIN

PRESENTS

**RICHARD BURGER
A MAD'S MAKING**

5 DRAMATIC ACTS 5 WITH ROSETTA BRICE AND A POWERFUL CAST

WRITTEN AND PRODUCED BY JACK PRATT ADAPTED BY ANTHONY P. KELLY RELEASED DECEMBER 6TH BOOK THROUGH V.L.S.E. OFFICES

LUBIN

Monday Dec 6th
THE OTHER SISTER
ONE ACT DRAMA

Tuesday Dec 7th
D. L. DON COMEDY
PLAYING THE SAME GAME ONE ACT

Wednesday Dec 8th
TWO ACT DRAMA
THE WEB OF HATE

THE OGRE AND THE GIRL
THREE ACT DRAMA

Friday Dec 10th
THE STOOL PIGEON
ONE ACT DRAMA

Thursday Dec 9th
Saturday Dec 11th
BILLIE REEVES COMEDY
BASHFUL BILLIE ONE ACT